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barbecue, **burgers**,
cocktails, desserts...

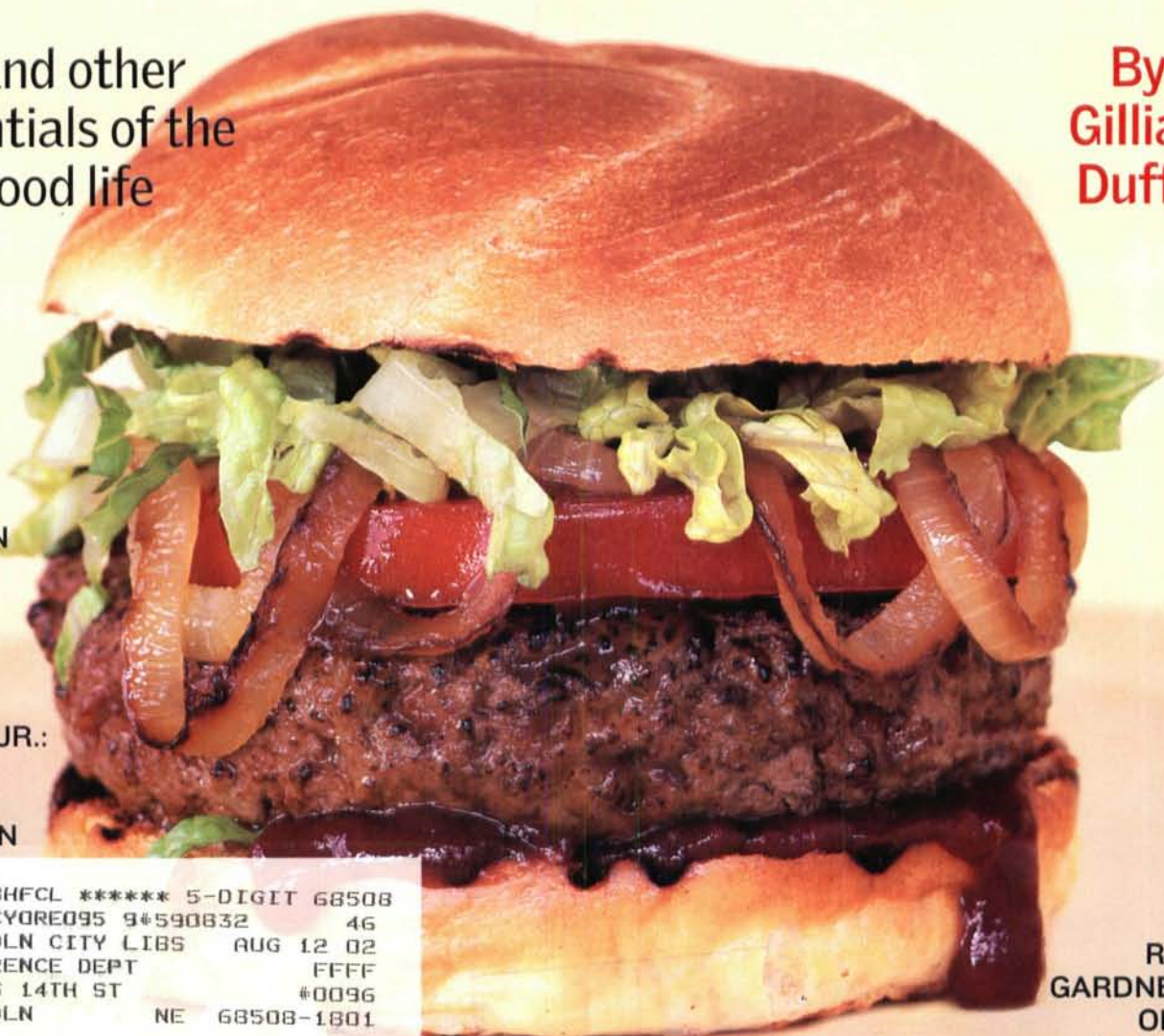
...and other
essentials of the
good life

By
Gillian
Duffy

PLUS

MICHAEL
OLFF ON
MEDIA'S
WORST
DEALS

ANDON
THOMAS JR.:
JUDY
ULIANI,
RED GUN

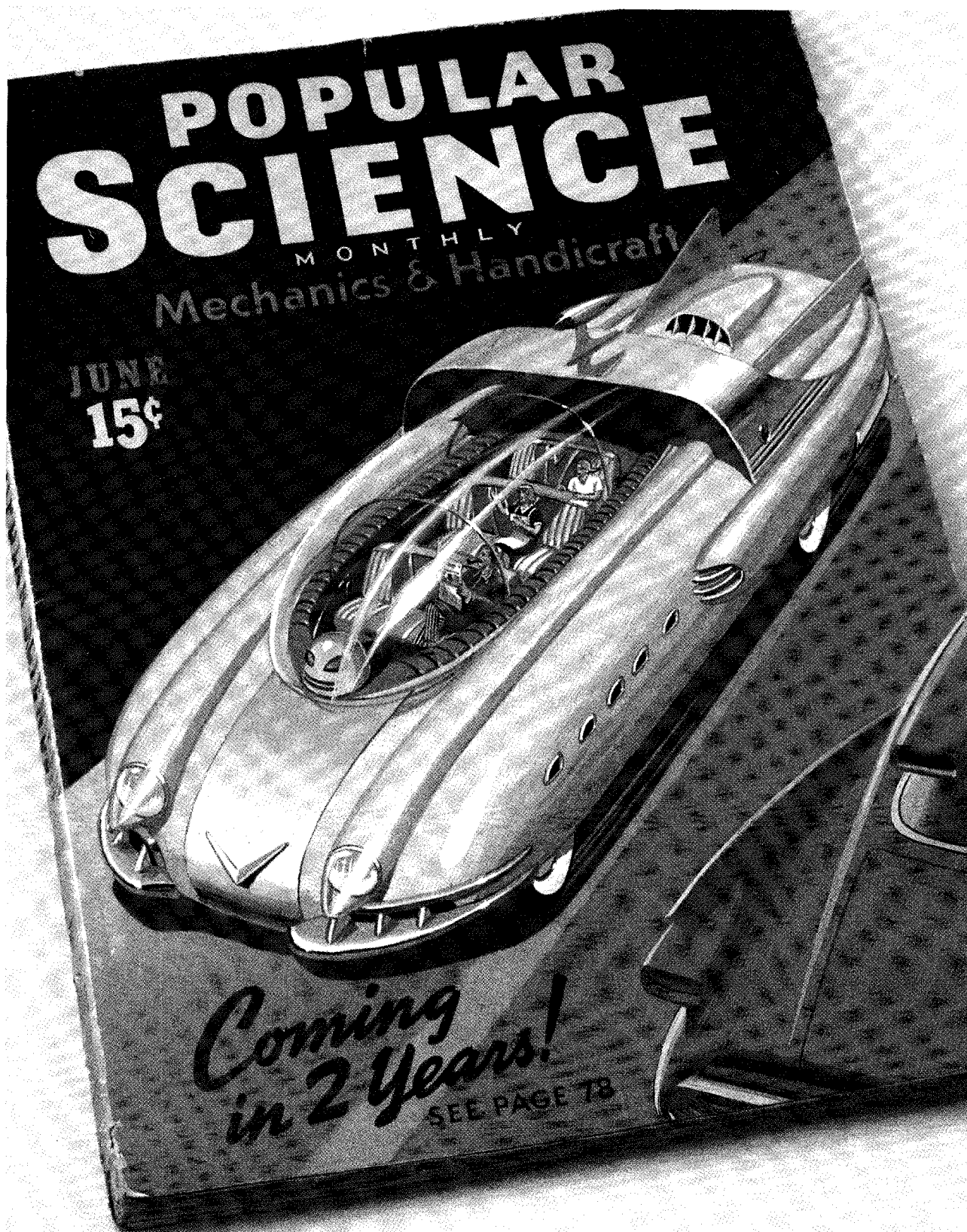


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Where are the cars we were promised?

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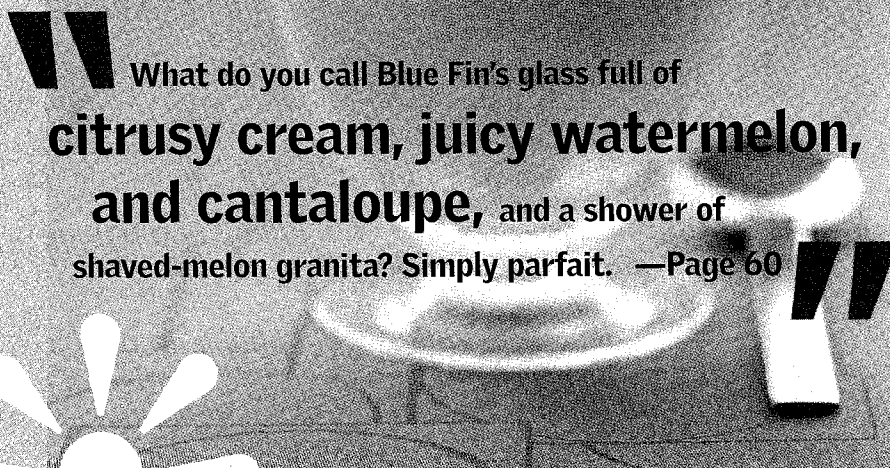
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'Guardian' Crossword



What do you call Blue Fin's glass full of citrusy cream, juicy watermelon, and cantaloupe, and a shower of shaved-melon granita? Simply parfait. —Page 60

45 **Tastes Like Summer** By Gillian Duffy

46 UP IN SMOKE From dry rubbing to hickory smoking, there's a brave new world of barbecuing just outside your porch door. Chef Danny Meyer (whose Blue Smoke opened two months ago) shares his secrets. **PLUS:** A rundown of some of the best grilling books to help you on your way. **52 BURGER HEAVEN** Everyone's got their own favorite, time-tested answer to our favorite summer staple. We asked a master: Todd English of Olives on the Perfect Burger. **54 FISH TALES** Rebecca Charles from Pearl Oyster Bar on halibut—and swordfish, salmon, and tuna—her way. **56 TO YOUR HEALTH** Say good-bye to green-apple martinis. The city's top "bar chefs" divulge the recipes to some of the summer's new—and, of course, improved—mixed drinks. **60 SWEET RELIEF** We like molten chocolate as much as anybody, but when summer rolls around, it's a sin not to take advantage of all it has to offer—namely, blueberries, raspberries, melons, and peaches. Herewith, top chefs from Craft, Blue Fin, Town, and more sweeten the deal with light, luscious, fruit-filled desserts.

66 **Bloomberg's Burden** By Ralph Gardner Jr.

Her mother, Babe Paley, was the definitive New York socialite of her era. But while Amanda Burden, Mayor Bloomberg's new city-planning commissioner, inherited beauty, money, and social connections (and happens to have married well, twice—once to Steve Ross of Warner Communications—and now dates Charlie Rose), don't call her a socialite. Having played a key role in creating Battery Park City, she's now using her talents to help rebuild downtown, create new neighborhoods on the far West Side, increase waterfront access, and rezone East Harlem. Call it decorating, if you like—but on a scale Robert Moses would have admired.

ON THE COVER: TODD ENGLISH'S BURGER PHOTOGRAPHED BY DANA GALLAGHER.

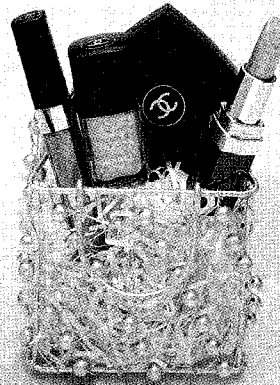
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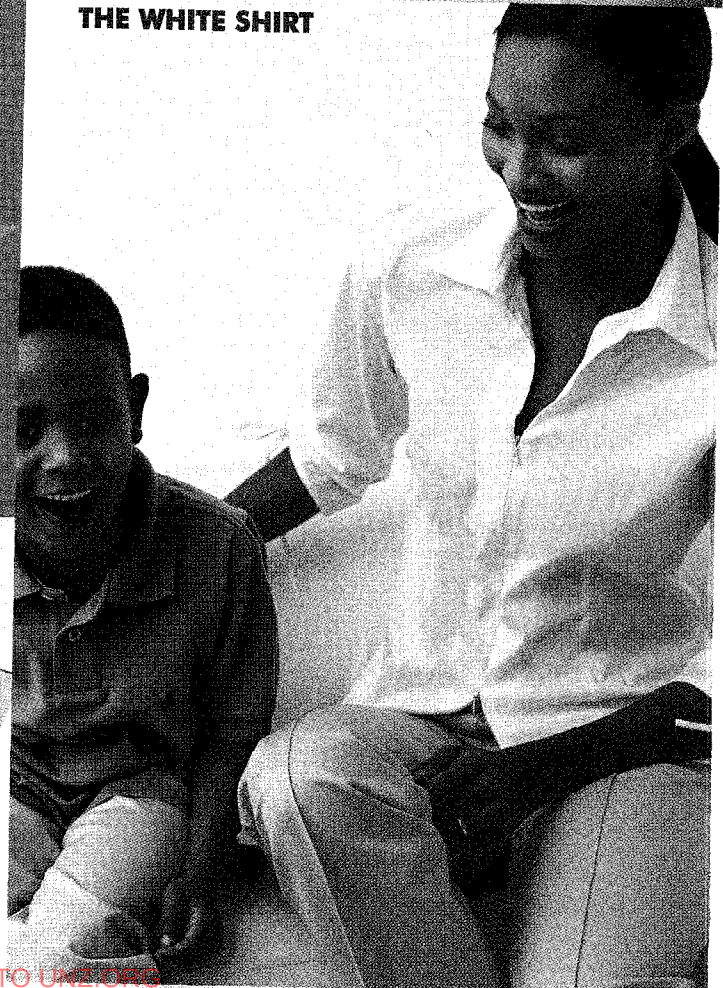
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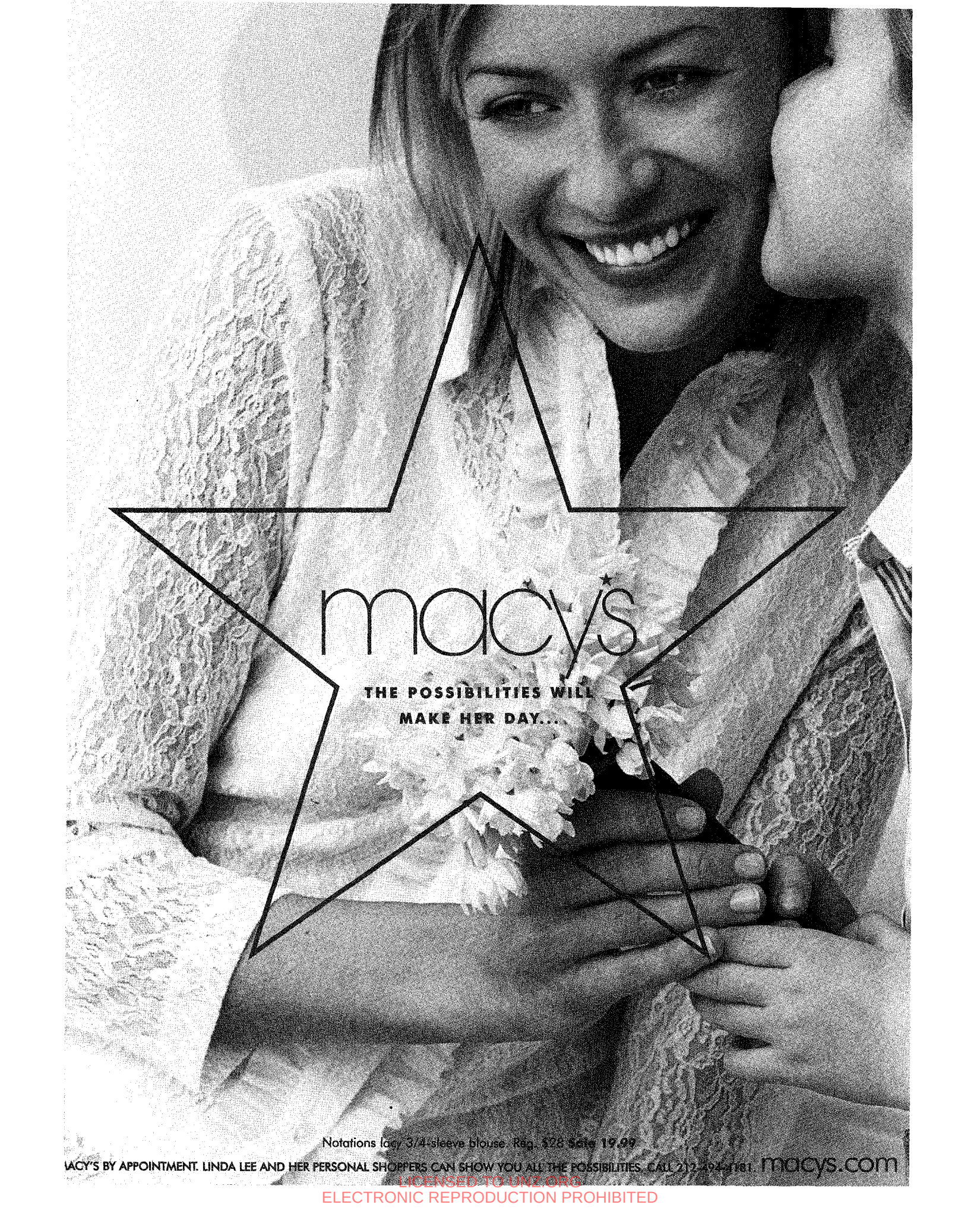
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Letters

The advertising industry will miss Jay Chiat's acts of media subversion.

—John C. Jay

The Personal Touch

Thank you for sharing Michael Wolff's observations about Jay Chiat's life and contributions ["This Media Life: The Last Adman," April 8]. The advertising industry and American culture at large will miss his provocative thinking and acts of media subversion. During the late eighties, I invited him to host a symposium for my creative staff at Bloomingdale's. There was a moment that day with Jay that I will never forget. He asked each of my staff members to describe his or her job. When it came to the copywriter who had the thankless job of writing ads for the curtains-and-drapes department, he paused so that we would notice her and gave an extra comment of respect and admiration to her. So for this copywriter, who was often browbeaten into such imaginative headlines as 3 DAYS ONLY—70% OFF, it was a moment of creative acknowledgment from someone who understood just how difficult her job was.

John C. Jay, TOKYO, JAPAN

Newark's New Blood

I loved Seth Mnookin's article "The New Natural" [April 22] on the upcoming Newark mayoral election. Cory Booker has indeed brought renewed interest to New Jersey's greatest city, and positive change beyond the business district is inevitable if he is elected.

Frank R. Dudis, MANHATTAN

Before "Broken Windows"

Robert Kolker's article on the dismantling of Rudy Giuliani's crime-fighting "legacy" really dropped the ball ["Gotham: Street Fight," April 22]. Long before Giuliani entered office, it was Mayor Dinkins who put more cops on the street, as a result of which crime dropped dramatically—a well-known fact that Kolker leaves out. Giuliani actually reduced the number of cops on the street. Even Mayor Bloomberg has proven to be a superior crime-fighter, based on the stats; crime dropped 40 percent in Bloomberg's first 100 days on the job. Giuliani didn't achieve numbers like that in his first year in

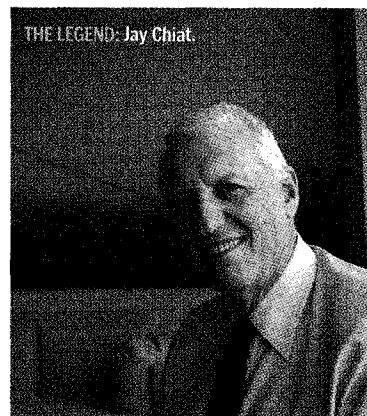
office. No wonder he took all the public records with him.

Liz Palermo, MANHATTAN

French Dis

Thank you to Ed Koch and Al D'Amato for their assessment of the Mideast situation and their condemnation of France ["I'm Right, You're Wrong!," April 22]. Finally, two political figures have declared outright that the Israelis are right to defend themselves against Palestinian terrorism. I hope that many more political leaders worldwide will join them in condemning the recent spate of attacks against Jews and synagogues in France. Bravo to these two men for being bold enough to speak the truth. Now if we could only get the rest of the world to see it, too.

Susan Litman, CLIFFSIDE, N.J.



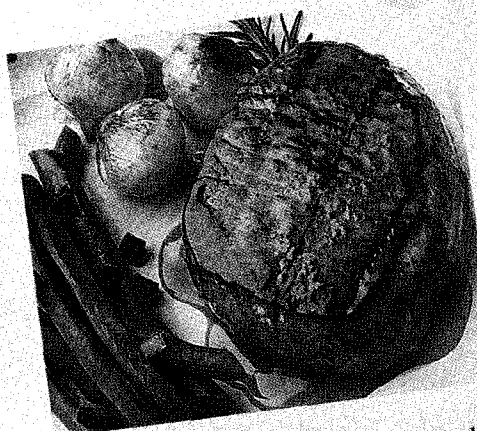
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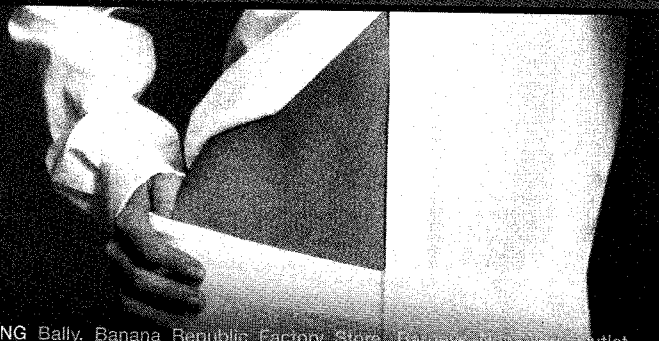
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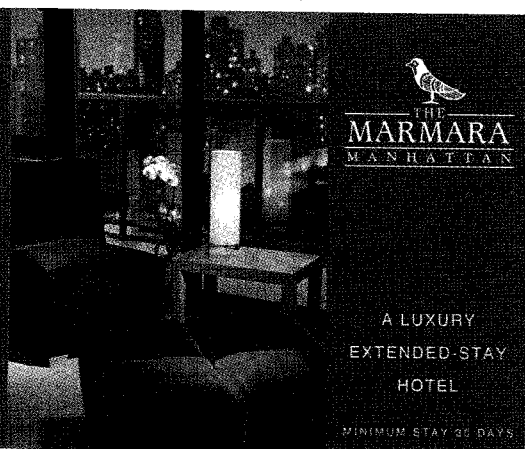
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Elevator Music

In reference to John Simon's review of *He-len* and "the campy elevator that does maddening tricks, and may even sing an aria from Offenbach's *La belle Hélène* (I would have preferred something from Richard Strauss's *Die aegyptische Helena*). For the record, the elevator did indeed sing an aria from *La belle Hélène*, as well as one from Monteverdi's *Il ritorno d'Ulisse in patria* and two from Richard Strauss's *Die aegyptische Helena*. Careful, Mr. Simon, your erudite slip is showing. Knowing how to spell isn't everything. . . .

Gina Leishman, MANHATTAN

Just Too Hip

Ethan Brown is either biased against senior citizens or, more likely, just too hip to appreciate good music. His comments about Paul McCartney are just cruel ["Cue Nightlife: Concerts," April 22]. I really do not care if he has no respect for Paul, but he should be able to appreciate fine rock music. McCartney's latest record, *Driving Rain*, is terrific; so is Neil Young's, which Mr. Brown panned in the same issue ["Pop Music: Young at Heart"]. Could it be that Mr. Brown just doesn't like rock and roll?

Joe DeRosa, CLOSTER, N.J.

Fast-Food Nation

Regarding weekend No. 39, "Road Fill," from your "52 Weekends" issue [By Marion Maneker, April 22]: Once again, the northern part of Connecticut has been dissed. Yes, there is life (and *killer* food) beyond Fairfield County and southern New Haven County. Having eaten at the Botsford Drive-In, I must say that one can get a much better hot dog a little farther up I-84 (Exit 26), at Blackie's in Cheshire (they've been around for about 75 years). Not only are the hot dogs the best, but their homemade, secret-recipe relish will knock your socks off. Also, the best cheeseburger around is at Shady Glen in Manchester, and I'm told the steamed cheeseburgers at Ted's in Meriden are beyond compare. And for a "historical" treat, try Louis Lunch in New Haven—they claim to have made the first hamburger (and they taste real good, too!).

Theresa McMahon, BRISTOL, CONN.

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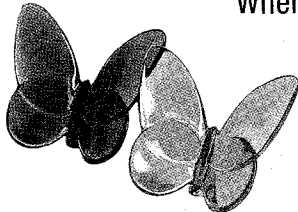
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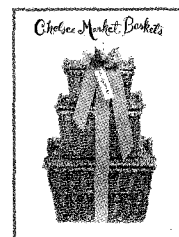
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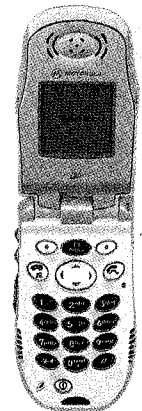


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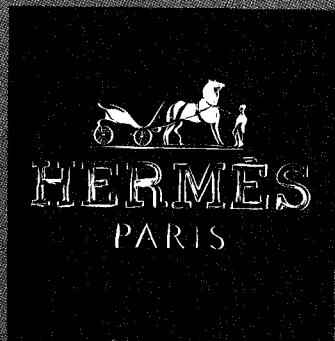
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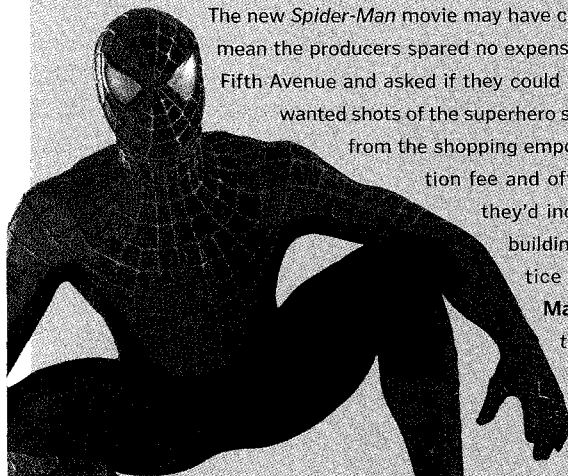
by HILTON McCONNICO



Intelligencer

By Marc S. Malkin

Spider-Man: Couldn't Swing a Deal With Saks



The new *Spider-Man* movie may have cost around \$120 million to make, but that doesn't mean the producers spared no expense. We hear that location scouts approached Saks Fifth Avenue and asked if they could film some scenes at the store. In particular, they wanted shots of the superhero swinging over Rockefeller Center, across the street from the shopping emporium. But producers balked at the \$20,000 location fee and offered up product placement instead. "They said they'd include Saks shopping bags or a shot of the Saks building," an insider tells us. Producers even tried to entice Saks execs by inviting them to watch **Tobey Maguire** and **Kirsten Dunst** on the *Spider-Man* set of their choice. But Saks refused to budge on the price. A Saks rep declined to comment, but pointed out that **Jennifer Lopez** is expected to be in the store next month to shoot scenes for her upcoming flick *The Chambermaid*.

Bid Players Squabble Over Schnabel

Tempers flared at Man Ray last Tuesday during a silent auction benefiting the Waterkeeper Alliance's Campaign to End Industrial Agriculture. Someone snatched the bidding sheet for **Julian Schnabel's** painting of a pink flamingo shortly before bidding ended at 9:30 P.M. An interested partygoer saw that **Nicole Miller's** investment-banker husband **Kim Taipale** was holding the sheet. When he asked for the sheet so he could bid, Taipale refused, according to an onlooker, saying, "I can hold this for as long as I want to—maybe you need some advice on how an auction works." When the competing bidder became irate, Miller appeared. "She was saying, 'I don't even want it, let's leave,'" the onlooker says. "But he kept it and scribbled down a number." Taipale took the painting home for \$9,050. Taipale insists he never held on to the sheet, and says that the other interested party declined

his offer to have a bid-off to see who was willing to pay the most.

Michael Jackson Delivers the Goods

Michael Jackson doesn't trust just anyone with his recordings. When producer **Rodney Jerkins** asked Jackson if R&B superstar **Monica** could sample his 1982 hit "P.Y.T." on the single "All Eyez on Me," the King of Pop was happy to oblige. But it seems Jackson is so protective of his precious original tracks that

he insisted on flying to Atlanta himself and delivering them to Monica in person. As it turned out, the two hit it off, and while he was there, Jackson ended up singing on the track as well.

The Eighties Are Back, Again

First, eighties *Über*-party girl **Susanne Bartsch** returns with a new weekly Wednesday-night party at BK. Now comes word that **Dianne Brill**—known in her heyday as the Queen of the Night—

is back. She's launching *Lip Lingerie*, a line of makeup, fragrance, and lingerie. She's starting small, offering T-shirts, scarves, and makeup bags at **Patricia Field** and similar boutiques worldwide. The full line will hit in the fall. We also hear that after having three kids and living on a yacht in Germany for the past seven years with hubby **Peter Völkle**, Brill—author of 1992's *Boobs, Boys, and High Heels: Or How to Get Dressed in Just Under Six Hours*—will return to the New York catwalks with an appearance in Heatherette's fall 2003 show in September.

BONE-CHILLING: Speaking of Heatherette, we hear that the star of its spring 2000 show, transsexual **Amanda Lepore**—a downtown fixture famous for being photographer **David LaChapelle's** muse—was in Mexico last week having two ribs removed. She's told friends that she'll have them gold-plated and then auction off one for herself and the other for charity.

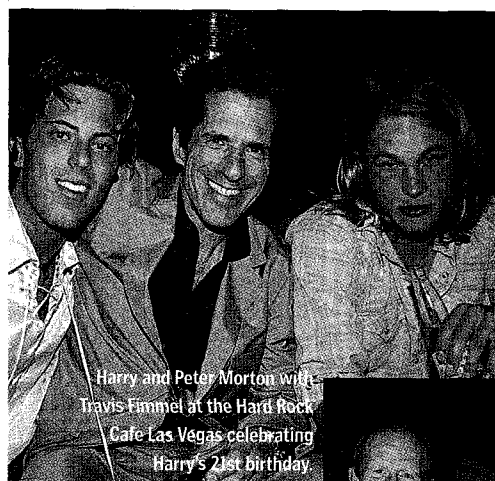
With Catherine Townsend.

Ashton Kutcher Gets His Hands on a Monet

We hear that hunky **Ashton Kutcher** has a new flame: actress **Monet Mazur**. The couple were inseparable during a recent weekend of marathon partying in Vegas to celebrate the 21st birthday of **Harry Morton**, son of Hard Rock Hotel founder **Peter Morton**. "They are definitely dating," one of our spies tells us. "They didn't leave each other's side the entire time." Mazur, star of *40 Days and 40 Nights*, and Kutcher danced during an Oasis concert at the Hard Rock Hotel on Friday night and were spotted the next night holding hands in a booth at Baby's lounge with pals **Ed Burns** and **Oliver Hudson** during a performance by **Snoop Dogg**. They first met while filming the recently wrapped romantic comedy *Just Married*. Kutcher has been linked to actress **Ashley Scott**, while Mazur split with her boyfriend, actor **Adrien Brody**, earlier this year. Kutcher's rep insists the two are just friends: "Ashton is very happy and single right now." Mazur's rep did not return our calls.



Scene



Harry and Peter Morton with Travis Fimmel at the Hard Rock Cafe Las Vegas celebrating Harry's 21st birthday.



Joyce Brown and Diane von Furstenberg at the opening of Scholastic's ARTifacts: Kids Respond to World in Crisis.

Star Search

Dr. Ruth Westheimer was among the first to arrive at the annual benefit gala for the anti-gun-violence organization PAX, held at Cipriani 42nd Street on April 29. "Isn't she so cute?" whispered one prim lady to

her companion. "I had no idea she was so small." PAX co-founder **Daniel Gross** stood by the door, greeting guests **Emmylou Harris**, **Russell Simmons**, and **Jon Corzine**. **Griffin Dunne** introduced his friend **Liev Schreiber** to his father, **Dominick**. "I think he's in the movies," the social chronicler said to a friend as he walked off. The wait staff,

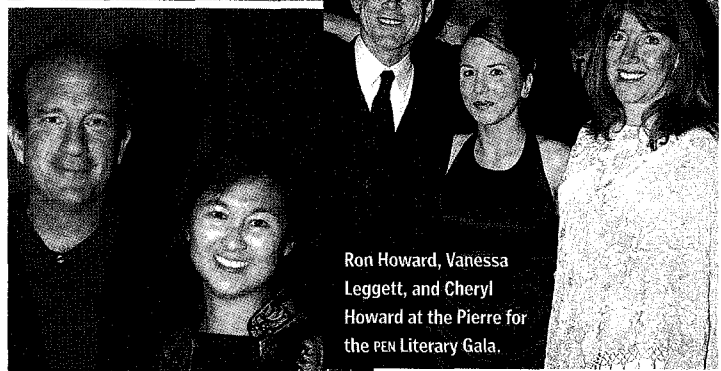
meanwhile, had no trouble recognizing Schreiber.

"Hey, you're a movie star!" cried one waitress. "I guess I am," he replied, smiling.

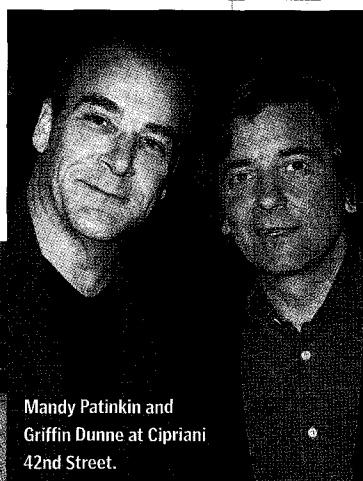
DAVID AMSDEN



Alex Kingston at Dunhill for a benefit for New Yorkers for Children's Back to School Program.



Ron Howard, Vanessa Leggett, and Cheryl Howard at the Pierre for the PEN Literary Gala.



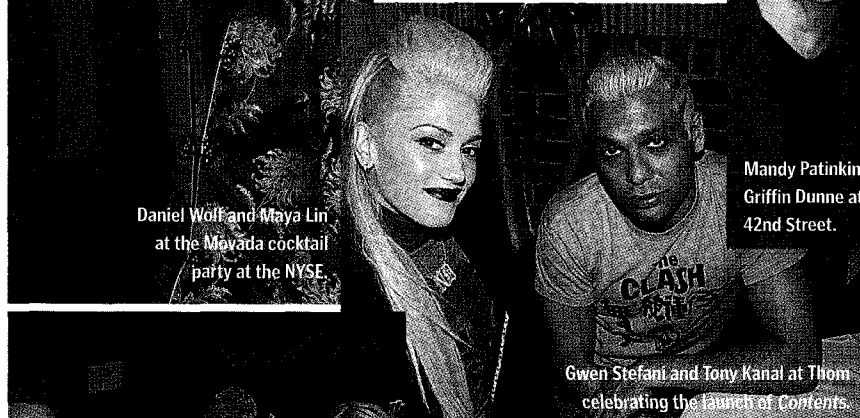
Mandy Patinkin and Griffin Dunne at Cipriani 42nd Street.

Get Down!

On April 28, **Maya Lin**, **Christo**, **Jeanne-Claude**, **Leonard Nimoy**, **Cindy Sherman**, **Dakota Jackson**, and **Princess Olga of Greece** headed to the New Museum's twenty-fifth anniversary gala, which

included an auction to benefit downtown. **Nell Campbell** claimed to have already done her part: "I've slept with everyone downtown. They like to bring me here as a reminder." And **Petula Clark** came to forget all her troubles, forget all her cares. "Downtown is a state of mind," she said before giving a rousing rendition of "Downtown." **David Byrne** clapped along, but his heart wasn't in it. "I feel bad for her," he'd said earlier. "She's going to be singing that song until she croaks."

JADA YUAN



Daniel Wolf and Maya Lin at the Movada cocktail party at the NYSE.

Gwen Stefani and Tony Kanal at Thom celebrating the launch of Contents.



Gregory Long, Jessye Norman, and Martha Stewart at the New York Botanical Garden for the Antique Garden Furniture Show preview party.



Norman Reedus, Drea de Matteo, Scott Kalvert, Stephen Dorff, and Balthazar Getty at Lot 61 following the premiere of *Deuces Wild*.

Photographs by
Patrick McMullan



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GOTHAM

Life in the New City

When Shush Comes to Shove

Job-seekers, scholars, lunatics! The city's overcrowded, underfunded libraries have become a war zone. By Jada Yuan

Want to catch the latest knock-down, drag-out fight? Forgo the Rock's star turn in *The Scorpion King*, and check out your local library instead.

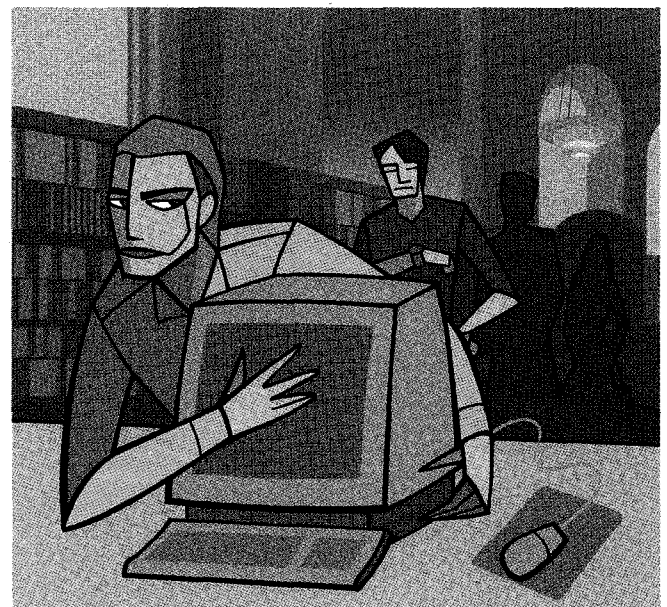
In the last quarter of 2001, attendance at New York's public libraries increased 10 percent (by about 4 million people), as the newly jobless sought out *What Color Is Your Parachute?*, résumé workshops, and computers with free Internet access. At the same time, budget woes have forced the NYPL to make serious cutbacks. The result: a sharp rise in angry patrons.

Library users are allowed just one half-hour computer slot at a time, necessitating strategic planning worthy of Operation Enduring Freedom. During her four months of unemployment, Lisa Smith, a 23-year-old art consultant, went to the Yorkville branch almost every day before it opened and stood in line for up to 40 minutes to reserve one of three computers. "And if the printer or the disk drive doesn't work," she says, "then you're totally screwed. Rage! Like once I came in to do a mass mailing of résumés and it wouldn't read my disk. I

begged these two middle-aged, Third Avenue demi-socialites to switch with me, but they wouldn't. So when the librarian asked me if either would cooperate, I shouted, 'No, they won't, because they're idiots!'"

At the Mid-Manhattan branch, people have been signing up twice under assumed names, and even manhandling other patrons to get to a computer. "This one guy would get hostile if someone didn't get up *right* at the end of their time," says Jeff Muñoz, a page. "Once, he just started pulling this woman's hands off the keyboard and screaming, 'It's my time! I'm not going to calm down!' Security had to drag him out."

Fights aren't limited to computers, either. Even "time-out" areas like the new-books and video-DVD sections at Mid-Manhattan can get out of hand. "Whenever I put the videos out, this one young guy will block everyone with his body until he gets what he wants," says a page. Isaac Cheng, a paralegal who loves libraries, complains, "Other people get inflamed with desire for a specific title just because they see you going for it. It happened to me with a



Bergman movie. There was no way the other guy was a Swedish-film enthusiast!"

Public libraries have long accommodated both scholars and snorers, intellectuals and lunatics (yes, yes, often one and the same). But the old regulars are finding they have little in common with library newcomers, who tend to surf rather than study. One author who frequents the 42nd Street branch says, "People get calls on their cell phones, and you can tell it's about a job they've applied for. And you feel awkward because you'd really like them to be quiet, but then again, it's someone's livelihood." He adds, "It feels like it's no longer your place."

And some regulars are fighting back. Johnny Lew, a

31-year-old grad student in nineteenth-century American travel literature, practically got in a fistfight after shushing someone who was chatting about apartment listings. "I didn't want to succumb to that stereotype that I'm just a geek so I'm gonna back down," he says. "I told him, 'I can't concentrate.' And he told me I should get a blood transfusion to get out all my hate. Then I *really* couldn't concentrate. So I said, 'Do you have a problem with me?' And he said, 'Yeah.' And I said, 'Well, what do you want to do about it?' He stood up: 'What do I want to do about it?' What do *you* want to do about it?' I just glared and said, 'What do I want to do? I just want to read!'"

He's Still Hair

By now, the esteemed Waldorf-Astoria hair salon known simply as Kenneth should have gone the way of the Stork Club and El Morocco, swank mid-century spots that lost their edges, then their premises. Instead, owner Kenneth Battelle (best known for giving Jackie her bouffant) has turned it into an institution whose storied, kitschy history works for it, not against it—sort of like *Playboy*, only with class. Last year, Battelle savvily turned over the reins to Kevin Lee, a sweet-faced, well-connected stylist who has boosted the salon's appeal among the young and influential. But Kenneth—

who just turned 75—has no intention of snipping himself out of the scene, just updating it.

"The country has changed, the culture has changed," he says, explaining why he was inclined to bring in a younger managerial hand. As he talks, he clips up the blonde locks of a woman in her fifties who flies in from North Carolina every eight weeks for a trim. "In my day, there was no grunge," he continues. "Anyone who had grunge wasn't allowed in the restaurant, if

you know what I mean."

Broke after leaving the Navy in 1945, Battelle ended up cutting hair by answering an ad in the paper that promised good pay. "It wasn't a calling," he says, but even then, he thought salons should be glamorous places

where "people ran around in mud packs and came in with their Russian wolfhounds." For a while, his own salon, which he opened in 1963, wasn't far off from that ideal: Diana Vreeland, Babe Paley, and Jean Vanderbilt



Milk Money

At 2:30 P.M. on September 11, teachers at the Harvey Milk School—the Board of Education's high school on Astor Place for gay kids—let their 50 students out early. The next day, the teachers learned that many students had been harassed. "There are all these stories of people coming together," says Bari Mattes, the chairman of the Hetrick-Martin Institute, which runs the school. "But there were still people who, on that horrible day, found it in themselves to call people 'faggot.'"

That's not the only damage the school has sustained. Before the attack, executive director Verna Eggleston announced she was leaving to work for Mike Bloomberg's campaign (she's now his welfare commissioner). Meanwhile, since September 11, nearly every New York nonprofit not directly linked to the tragedy has been feeling the pinch, and David Mensah, HMI's new executive director, recently told the board that the group stands to be \$1 million in the hole by June 30. This just after the Board of Ed had finally smiled upon plans to triple the school's size. "It's hard to turn kids

away who are on a waiting list and don't have a safe place to learn," says Hilary Swank, who became the school's spokesperson after starring in *Boys Don't Cry*.

The board has raised \$200,000, but if the rest of the million isn't met, it won't just be the expansion that's tabled. "We couldn't survive," says Mattes. "With a budget of about \$4 million, we couldn't keep the doors open."

The institute (hmi.org) is already much more than a place to slog through physics. It feeds 50 to 150 kids

every night, some of whom are homeless. There are arts activities, talent shows, a prom. Board members are both daunted by the money gap and energized by the challenge. "Here we finally have our goal of making the Harvey Milk School a full-fledged high school," says Dennis Hranitzky, an attorney at Debevoise & Plimpton. "We've wanted to do this for some time. A lot of these kids have histories of being harassed. We hope we can help make it a world where it's much less likely to happen." ROBERT KOLKER



Real Estate

Late Converts

The real-estate recovery may be roaring, but it's stopped short of two of the highest-profile redevelopments in town. At 455 Central Park West, the fortresslike former Towers nursing home at 105th Street that's being converted into luxury condos, construction was quietly suspended last November. "It will start again in

hood prices started changing."

At the other end of town, the conversion of the Woolworth Building's upper floors—which, some speculated, would command a record \$2,000 a square foot, thanks to their fourteen-foot-high windows (some are even twenty feet)—is also in remission. The location, four

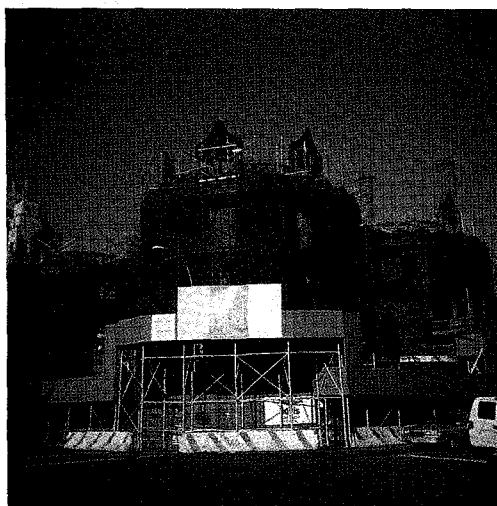
blocks from ground zero, isn't the only reason. "The tragedy only made the area more of a neighborhood," says Elliman's Helene Lutchnick, who sold the apartments in 114 Liberty Street four years ago. "Two-seventy Broadway, just two blocks north, is already 45 percent sold" after four months, she notes, "and 150 Nassau Street is doing well." The difficulty

the next four weeks," insists Andy Gerringer, of Insignia Douglas Elliman, who will be handling the sales. "We're just beginning to market the tower to outside brokers," he adds, referring to the high-rise that will stand behind the landmark—or, rather, the portion of it that hasn't been sold to Columbia University for faculty housing. Space in the "castle" portion on Central Park West won't be marketed until late fall.

Some of the development's troubles may stem from its fringe location—fringe, at least, for such a luxe project. "It was always going to take some spinning of the neighborhood to sell those units," says Halstead's Susan Evans, who often sells apartments above 100th Street. Where the Towers, finished or not, have already made their impact: As soon as the revamp was announced, says Evans, "neighbor-

hood here seems strictly financial: Woolworth's prices are—or were—ranging up to \$20 million. "This building was a huge ultraluxury project," says Stribling's Bruce Ehrmann, who's handling 270 Broadway. "It's not like 270, which is mostly in the \$1 million or \$3 million range."

Unsurprisingly, rumors have been swirling that developer Steven Witkoff, who recently leased nine of the Woolworth's lower floors to the SEC and the New York City Police Pension Fund as office space, was looking to sell his rights and dump the project. "We've had multiple offers, but ultimately, this is the partnership that's going to convert it," Witkoff insists. "I cannot tell you the amount of calls I get from luminaries asking permission if they can go up to the observation deck. If we don't convert today," he says, "we'll convert in a year." SARAH BERNARD



Better Than Ritalin?

New York parents believe in giving their kids a healthy head start (Mozart in utero, French lessons at *trois*). And now they're getting them a leg up on relaxation. This week, classes for children ranging from 2 to 7 kick off at Yoga Zone's new Upper East Side location, while Crunch is starting up at schools for the 4-and-up set.

Lured by flyers depicting a peaceful infant sitting in lotus position—next to the optimistic line INCREASE CONCENTRATION, FOCUS AND ATTENTION—parents recently toted their toddlers to a preview seminar at Yoga Zone.

As participants shuffled (and crawled) into a large room with flowing white curtains, instructor Jodi B. Komitor, a longtime advocate for kids' yoga, attempted to lull the group into Zen-like submission. "Okay, let's all sit down, rub our hands together, and make three sounds of *om*," she instructed. Sam, a tow-headed would-be yogini, is only 1 and was not quite able to master this move. Similarly, Isabel, a little girl with a bowl haircut, said,



"Mommy, I don't want to sit down." "This is the doggy, Nicholas," Richard Parke murmured to his 4-year-old as they struggled into downward-facing dog. "He's seen me doing some of these things at home," Parke explained. "He's a natural at the hero pose."

Next up, Komitor suggested they all open their wings. "I'm an eagle!" screamed a 4-year-old boy suddenly circling the room.

"Now we are trees," nodded Komitor, solemnly standing on one leg. "And now we are butterflies!"

"I'm Superman!" contradicted the 4-year-old. "Okay," said Komitor, passing out lavender lotion for the feet, "This is the quiet time."

"I'm being quiet!" shouted Isabel. BETH LANDMAN KEIL

Zen and the Art of Condé Nast

Now that Condé Nast editorial director James Truman has reached a higher stage of enlightenment, status-conscious staffers are worrying about a new pecking order. After returning from his spiritual retreat, Truman revealed that he'd spent the month reading Tibetan Buddhist nun Pema Chödrön's *The Places That Scare You*. The book promptly leaped 176 places up the Amazon.com rankings. Could the new buyers all work in 4 Times Square? Chödrön teaches that through meditation, one can become a "warrior-bodhisattva," or one who unflinchingly embraces suffering to the point of renouncing her inner self. Sounds like the editorial drones have been in Nirvana all along—and never even knew it.



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The Big Fix

Suddenly, the turn-of-the-millennium lust for media-world consolidation seems absurd (just ask AOL Time Warner and Vivendi shareholders). Is it already time for AT&T-style breakups?

THE CORPORATE STRUGGLES AT VIVENDI AND AOL Time Warner—near-riots at one, and a fraught battle for power at the other—could begin the end of the age of consolidation.

Now, the illogic of massive media conglomeration is a lot easier to enter into than to back out of. For the latter to happen, virtually every element of the business matrix—management, bankers, shareholders, analysts, press—has to admit it was wrong. Not just wrong, but stupid—duped.

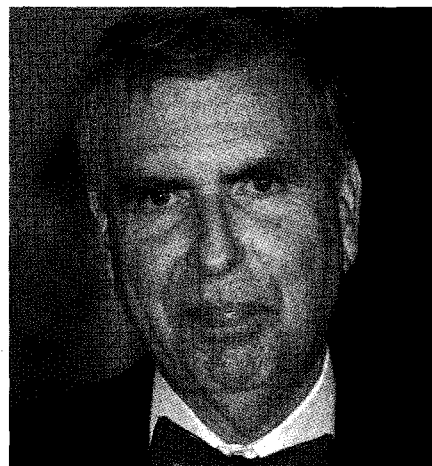
Still, while the conditions for such a reformation are rare, they aren't unheard of. The technology business has gone through such a period of abject self-criticism. What happens—through the combination of falling markets, harsh press, public confessions, and a fall guy or two—is that an environment is created wherein absurdity becomes a reasonable explanation for what's gone wrong.

"Oh, that was absurd," some businessperson with little appreciation of absurdity will suddenly say about a heretofore wildly admired deal or decision or financial turn of events. Absurdity becomes an acceptable cover. Everybody can think, *Some mass delusion forced me to take leave of my senses, but now I'm back.*

Reality is back. And we are ready to do the obvious thing—which is to break up AOL Time Warner, and Vivendi, and . . . well, let's stick with those two for now.

Of course, first the absurdity must become so great—the emperor so naked—that legions of professionals trained to ignore the big joke must confess that it is just too funny and ridiculous and obvious not to laugh about.

I LIVE ON THE UPPER EAST SIDE, ON THE MARGINS of the neighborhood where the great moguls live. You've got Barry Diller and the former Mrs. Redstone at the Carlyle Hotel (and Mr. Redstone nearby); you've got Mort Zuckerman on Fifth; you've got Michael Bloomberg on East 79th Street;



THE NAKED EMPERORS (DISREGARD THE SUITS): Messier at Vivendi Universal and Levin at AOL Time Warner.

and, all around the East Side, the bankers and lawyers who do the media deals. And now you have Jean-Marie Messier, who's moved into the neighborhood, into a \$17.5 million Park Avenue apartment that his company bought for him.

Let us assume that every CEO is engaged in an act of self-aggrandizement—but, equally, that a big part of a CEO's job is to subordinate his desire to be transformed. To keep a lid on it.

The necessity to sublimate the need for affirmation and glamour is even more acute if you are in the entertainment business—because just by going into the entertainment business, you announce your weaknesses. Many would-be moguls have stumbled here—letting on, even flaunting, just how much they were willing to pay (or overpay) to satisfy their personal vanity. Most recently, Edgar Bronfman Jr.

But the Messier transparency is even more crystalline. His mission has been to transform his core company, Compagnie Générale des Eaux, the reliably profitable French water and sewer utility, into a global entertainment-and-media concern, a business of fathomless risk and customarily low

reward. What's more, clearly intoxicated by the myth of American culture (nobody is as susceptible to the comic-book aspects of America as much as a foreigner), he's tried to transform himself from a French businessman and former government bureaucrat into an American media magnate—financier, cultural icon, Machiavellian power broker, new-new-thing visionary. This transformation has so far cost his shareholders \$100 billion. He is, in the parlance of investment bankers, a deal junkie—the characteristic of this addiction being that any transaction, smart or dumb, satisfies the craving to be something newer, better, bigger, greater.

At any rate, not long ago, as I was walking on Madison Avenue in my mogul neighborhood with Steven, my 10-year-old, who was shopping for an ice-cream cone, we saw a figure who prompted Steven, not unjaded in the ways of his neighbors' personal excesses, to exclaim, "Look at that guy!"

There was, languorously moving up Madison Avenue, a small man, with a coat cast capelike over his shoulders, and the most pleased-with-himself expression I believe I have ever seen on an adult, whom I recognized to be Jean-Marie Messier (I quite

doubt anyone else recognized him). He occupied a wide swath of the sidewalk, with a strut to the left and then a strut to the right, nodding and smiling, or rather bestowing blessings, on passersby (who gave him wide and incredulous berth). He seemed to see himself as some combination of religious figure and maestro—his idea, I suppose, of an American mogul. (Not something, of course, you could see yourself as if what you are is a CEO of a water and sewer company.) I do not think he would have considered spontaneous applause to be out of order.

And there is AOL Time Warner's Jerry Levin. He has been busy trying to declare the underlying moral mission of his CEOship before leaving, on May 16, the staggering mess he created.

It is worth repeating that Levin made what is now universally regarded as the worst deal ever made in corporate history: He mistook AOL for being worth some \$50 billion more than it was.

Levin's idea was to transform himself not through the flattery and glitz of the entertainment business (indeed, Levin, somewhat more advanced than Messier, has long recognized that the entertainment business is a terrible one) but by leaving media and joining, even ruling, the new technology-mandarin class. He would be Mr. Wizard.

As it happened, virtually every prediction he made with regard to technology has been wrong. The inevitability of convergence, the speed of broadband, the cleverness of synergy, the niftiness of set-top boxes, all turned out to be bull—a Brooklyn Bridge sold by technologists to people who knew nothing about technology—and to have cost AOL Time Warner 75 percent of its value (so far).

Levin, who at \$147.6 million was the second-highest-paid CEO in America in 2001 (he received \$152.6 million in 2000, and he'll be making \$1 million a year in advisory fees after he retires this month), has taken to excoriating executives and investors who would focus on profit and growth, and proselytizing for the moral obligations of modern media conglomerates. "Some shareholders and analysts think the sole purpose of a corporation is maximizing profits for them," said Levin in a farewell speech.

It is not just that Messier and Levin are incompetent, but that they are alone. Caught out. Revealed. No one wants to stand near them and risk being part of the joke. Therefore, invariably, the opposite of what they are, and of the strategies they've risen on, comes into vogue. And what they've done must be undone.

WHILE VIVENDI AND AOL TIME WARNER WILL, I think, make breakup a popular, even culturally with-it idea, it is actually, I believe, AT&T, a company whose present core



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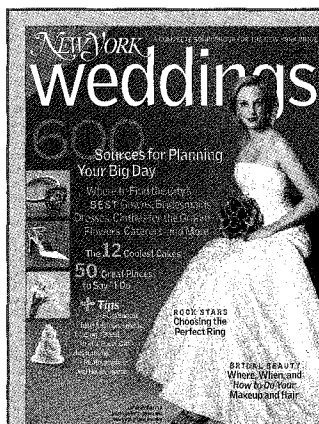
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business is its own dissolution, that provides the model, and the intellectual wherewithal, for the breakup of technology-entertainment-communications conglomerates to come.

In AT&T, you have a vivid illustration of the absurdity principle. As with Messier and Levin, in AT&T's chairman, C. Michael Armstrong, you have a quintessential empty suit who decided he was going to make himself over—be cool, get great press—by putting his company and himself at the center of the revolution in media and technology, even though he knew nothing about any of those things. Armstrong, like Messier and Levin after him, promptly got taken to the cleaners—most notably by John Malone (who's made a career of taking people

came a third of the Time Inc. business, and the Grum family, from Diboll, Texas, among Time's largest shareholders. This hilarious combination was undone not too many years later in a deal that led Clifford J. Grum, who, in effect, was given his company back, to remark (apocryphally or not) that he felt like a whore—he sold what he was selling but got to keep it, too. Steve Case and Bob Pittman might, uncharacteristically, get to be similarly droll.

IT IS NOT JUST THAT VIVENDI AND AOL TIME Warner are the result of executive hubris and inept business strategies, but, on a much more profound basis, their ridiculousness might strike the first big blow for a new sort of localism and anti-corporate imperialism.

It is worth repeating that Jerry Levin made what is now universally regarded as the **worst deal ever made in corporate history: He mistook AOL for being worth some **\$50 billion more** than it was.**

who don't know enough to the cleaners).

The John Malone of the present situation is surely Barry Diller, who, in fact, has long modeled himself after Malone. They are among America's cruelest and least sentimental dealmakers.

The scenario is a pitiless one. Messier, like Edgar Bronfman, his hapless predecessor, has made Diller wealthy enough (for a vast premium, Messier bought back the assets Bronfman had sold to Diller, making Diller possibly the richest man in Hollywood) to achieve his career dream: controlling a major media company. Diller (hired by Messier) runs not only the American company that will invariably be spun off from the French one but also runs his own company, USA Interactive. And because he's the dual CEO, USA Interactive will no doubt be the logical (perhaps the only logical) buyer of the spinoff.

AT&T also provides a model for AOL/TW (there is now talk at AOL/TW, as there was similar talk at AT&T, of a public offering of its cable business—restructuring always seems like a suddenly marvelous idea when everything is in chaos). But there is another breakup too lovely not to invoke at AOL Time Warner.

The AOL mess has happened before to the house that Luce built. All but faded from corporate memory is the name Temple-Eastex, a paper mill that, in a former chapter of corporate absurdity, Time Inc. bought in the seventies—though, arguably, the paper mill had bought Time Inc. Forest products be-

The French, after all, in the protests at the Vivendi shareholders meeting, are making the case for a French corporation—why should French shareholders support a CEO's American ambitions? Might this run counter not only to shareholder interests but to national interests, too? (The Americans are still in the pre-colonial-revolt stage of enjoying the largesse—Hollywood has, of course, seen foreigners come and go before.)

Similarly, it is the New York side of AOL Time Warner, the steadily profitable old-world side of the company, that is rising up more and more against the outside interlopers (Bob Pittman has been sent back to Dulles, Virginia). In a sense, Time Warner is as much a New York company—factions and fiefdoms, competing interests, dominated by no single figure—as Vivendi used to be a purely French company. It is not only that the ambition of AOL to take over Time Warner has been discredited by the fact that the AOL side of the company turned out to be worthless—rather, *anyone* might have had trouble governing Time Warner. It's a New York thing.

By the logic of science and poetry, things fall apart. That, of course, is the opposite of the corporate view, where logic calls for relentless aggregation. But, *reductio ad absurdum*, I'm betting on science and poetry. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read at nymetro.com/archive/wolff.

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Giuliani Time?

The former mayor's first consulting gig was a little backstage managing of the Merrill Lynch crisis. Could he get Eliot Spitzer to back off? Too bad Spitzer's studied Rudy's own playbook.

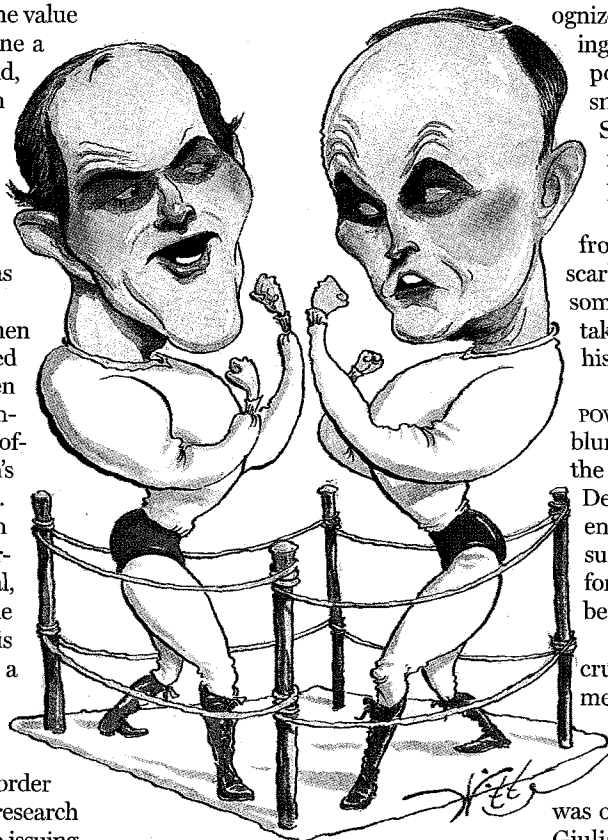
AT THE APRIL 30 MEMORIAL SERVICE FOR schools investigator Ed Stancik at the John Jay College of Criminal Justice, Eliot Spitzer stepped up to the podium to deliver some farewell remarks. The state attorney general was a friend of Stancik's from his days as a crusading assistant D.A. in Manhattan district attorney Robert Morgenthau's office. "Ed understood the value of sunshine. He knew how to shine a light into dark spaces," Spitzer said, his deep baritone echoing through the packed theater. "But he knew too that when you try to slay dragons, they fight back."

Sitting in the first row, sandwiched between David Dinkins and Mayor Michael Bloomberg, was a stone-faced Rudolph Giuliani.

It was an odd sight, these two men in the same room. Each had steered clear of the other since April 8, when Giuliani, in Texas on a speaking engagement, put in a call to Spitzer's office on behalf of his consulting firm's brand-new client, Merrill Lynch. Giuliani and his partners had been hired to advise on all aspects of Merrill's talks with the attorney general, and now he was trying to dissuade Spitzer from going public with his first really big score. After almost a year of slogging through mountains of Merrill Lynch research and e-mail traffic, Spitzer was ready to file for a dramatic court order charging Merrill Lynch's Internet research analysts, led by Henry Blodget, with issuing misleading reports. The Merrill analysts, Spitzer could now argue, were carrying water for their investment-banking brethren. And as a result, they'd betrayed an unseemly number of investors.

The call lasted five minutes, with a minimum of pleasantries and small talk. Indeed, it was one of the few formal conversations the two men had ever had.

It's a more complex problem, the former mayor said, launching into his pitch, according to the *Wall Street Journal*. "It needs more time and reflection—and should be part of a broader SEC inquiry." And don't forget, the mayor said, groping for his hole card, Merrill is a hugely important player in New York.



Spitzer was polite and noncommittal. "My only interest here is the investors," he replied. But just hours later, he went public with his findings—ambushing both Giuliani and Merrill Lynch. The news rocked the securities industry and sent Merrill Lynch's stock price into a sickening spiral. Two weeks later, news of the call was splashed all over

the *Wall Street Journal*, perhaps with a little bit of help from the attorney general's office.

For Giuliani, it all added up to a slap in the face: Who was this cocky upstart who was so casually disregarding the counsel of New York City's savior?

Just as alarming to the principal in Giuliani Partners: Rudy must have fully recognized the game his opponent was playing: Stories in the *Wall Street Journal*, a populist riding to the rescue of the small investor, the attacks on the Wall Street Establishment—these are all moves ripped straight from Giuliani's playbook circa the eighties.

Even more galling was the spin from the article: Merrill Lynch is so scared that it has taken on Giuliani for some political muscle. And Spitzer had taken Giuliani's most precious asset—his fame—and turned it into a liability.

POWER, FOR GIULIANI, HAD ALWAYS BEEN A blunt instrument, its force buttressed by the heavy machinery of his high office. Dealing with Spitzer required a different tack. He needed to stroke and persuade, letting his moral authority speak for itself. And, of course, he needed to be discreet.

Instead, Giuliani's gambit was crude and pushy: Let's reach a settlement for the good of Merrill Lynch—and of the city.

So the attorney general—up for reelection this year and knowing he was onto a career-making case—ignored Giuliani. To Giuliani, it might have felt like payback for the way he dismissed Spitzer in 1998. Back then, Spitzer had overreached, referring to Giuliani during his campaign for attorney general as Savonarola, the tyrannical fifteenth-century Catholic moralist. Giuliani demanded a retraction, but then refused to take Spitzer's calls when the younger man phoned to apologize.

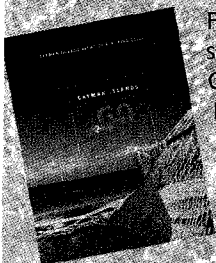
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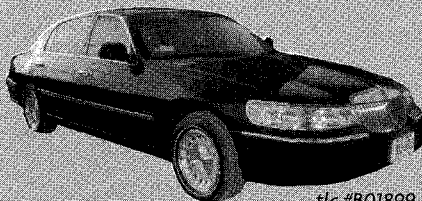


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That Giuliani and Spitzer have a distaste for each other should come as no surprise. Giuliani is the Brooklyn-born son of a bartender father with mob ties; Spitzer is a child of posh Riverdale, and his father, Bernard, is one of the city's most powerful real-estate developers. Giuliani matriculated at Manhattan College and studied law at NYU; for Spitzer it was Princeton and Harvard Law. Giuliani started at the bottom—slogging his way through clerkships and the federal bureaucracy. Then, in the eighties, Giuliani saw his moment, and seized it by bringing financial felons Michael Milken and Ivan Boesky to justice.

For Spitzer, the path has been smoother. He spent time working for Bob Morgenthau at the Manhattan district attorney's office; did a stint at Skadden Arps, the elite white-shoe law firm; made a failed run at state attorney general in 1994—and a successful one in 1998. Much of the \$12 million required for both campaigns came readily from his doting father.

fund manager himself," says a noted former hedge-fund manager. Indeed, throughout much of the nineties, to supplement his lawyer's salary, Spitzer was paid an extra \$200,000 a year by his wealthy father to preside over his equity portfolio.

So the analysts he is going after—Blodget, Salomon Smith Barney's Jack Grubman, and possibly Morgan Stanley's Mary Meeker—are people whose research he has read as an investor. He understands their language and he is hip to their tricks. Who knows? He might have taken a bath on InfoSpace, too.

Spitzer himself has been an investor in hedge funds, specifically in Cramer Berkowitz, the hedge founded by TheStreet.com's James Cramer. And his friends and political supporters tend to come from the hedge-fund world as opposed to the main Wall Street firms. The result being that his worldview of the Street tends to be that of a savvy stock picker: contrarian, cynical, and skeptical.

And then there's his ambition—his rest-

Here is the thing about Spitzer that scares the wits out of the Wall Street firms. Spitzer understands how the new post-eighties Wall Street works. **"Eliot knows more about the stock market than anyone I have ever met who isn't a hedge-fund manager himself,"** says a noted former hedge-fund manager.

In 1987, the 42-year-old Giuliani, as U.S. attorney for the Southern District of New York, arrested the head of Goldman Sachs's arbitrage desk, Bob Freeman, on insider-trading charges. The public, fed up with the deal-making excesses of the time, cheered.

Now the 42-year-old Spitzer is going after Henry Blodget, the Wall Street incarnation of boyish enthusiasm. Because he rose to fame on the back of such bubbly companies as InfoSpace and Pets.com, among other Internet stocks now deep in the dustbin, Blodget has become the focal point of a surge of investor discontent.

The criticisms of Spitzer's initiative have been predictable: He is lusting for higher political office. "Eliot Spitzer wants to be governor, that's for sure," says Ed Koch.

But here is the thing about Spitzer that scares the wits out of the Wall Street firms: Unlike just about every other hard-charging prosecutor who has filed a white-collar criminal brief, Spitzer understands how the new, post-eighties Wall Street works. "Eliot knows more about the stock market than anyone I have ever met who isn't a hedge-

less striving to prove that he's more than the privileged scion of a Manhattan real-estate fortune. So instead of choosing the easy path of a corporate lawyer, he opted for an arduous career running for public office. His most recent campaign for attorney general was a bitter, down-to-the-wire affair.

Like many smart rich kids, Spitzer seems deeply conflicted about his father's millions. On the one hand, he wants to distance himself from all of it, to make a name for himself on his own; at the same time, he needs that money to turn the trick. Throughout his two campaigns, Spitzer insisted that the costs (\$12 million in total) were borne by him alone. It was not until the very end of his 1998 campaign that he admitted that much of the funds were on loan from his father.

Last year, Spitzer's declared income was \$964,277, with most of that being income from his commercial properties. He lives in a Fifth Avenue co-op and maintains a second home in Columbia County—unique credentials, to be sure, for a populist crusader.

Giuliani, on the other hand, is pulling in \$1 million per month these days (to say

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2	Johns Hopkins Hospital, Baltimore	79.5	34.9%	0.82	Yes	5.0	1.63	3
3	Hospital for Special Surgery, New York	78.1	27.6%	0.05	Yes	4.5	1.69	3
4	Brigham and Women's Hospital, Boston	68.8	29.3%	0.85	Yes	5.0	1.52	2
5	University of Alabama Hospital at Birmingham	57.9	23.6%	1.01	Yes	5.0	1.51	2
6	Cleveland Clinic	55.8	18.0%	0.70	Yes	5.0	1.73	3
7	Massachusetts General Hospital, Boston	55.2	20.7%	0.88	Yes	4.0	1.61	3
8	UCLA Medical Center, Los Angeles	54.4	20.1%	0.85	Yes	4.0	1.24	3
9	Stanford University Medical Center, Stanford, Calif.	43.2	12.5%	0.94	Yes	5.0	1.74	3
10	Duke University Medical Center, Durham, N.C.		11.6%	0.88	Yes	4.0	1.76	3
11	University of Michigan Medical Center, Ann Arbor, Mich.						1.73	3
12	University of California at San Francisco, San Francisco, Calif.						1.10	3
13	Hospital for Joint Diseases, New York							
14	University of Pittsburgh Medical Center, Pittsburgh, Pa.							
15	New York University Medical Center, New York							
16	Los Angeles County Medical Center, Los Angeles, Calif.							
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nothing of the \$3 million bonus he is said to have received from Ernst & Young upon the formation of Giuliani Partners), and he is earning every penny of it himself.

Giuliani Partners is open for business—ready to “help Chief Executive Officers and Boards of Directors secure the future of their firms by advising them on the protection of their companies’ financial and physical assets, knowledge, people and brand,” as its press release read. It is also ready to do a little investing of its own through Giuliani Capital Partners, its private equity arm.

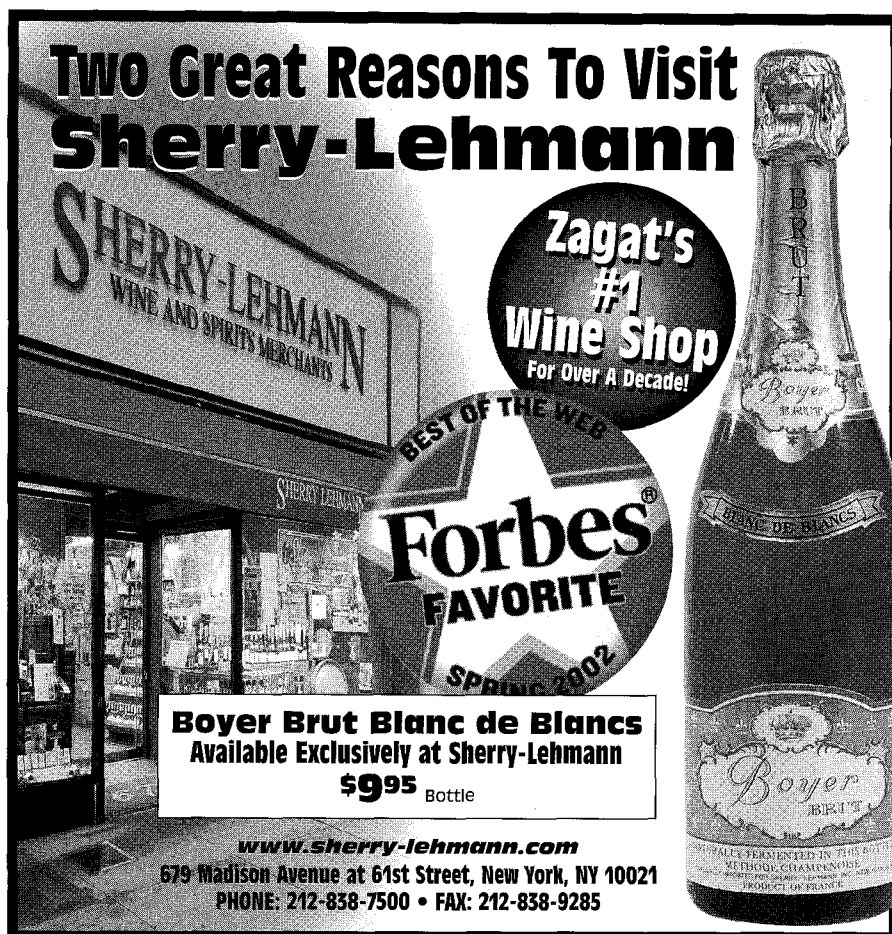
For Giuliani and his partners, though, their first foray into the brave new world of influence peddling has been a failure. Now the Securities and Exchange Commission is starting its own investigation of Merrill and other Wall Street firms. When will it all end? Soon, hopes Merrill Lynch chairman and CEO David Komansky. At the company’s recent annual shareholders meeting, he apologized for the Blodgett e-mails. Implicit in his comments was *That guy Spitzer is onto something, and I’ve got to stanch the flow of blood*. Komansky also, one assumes, wouldn’t mind seeing the SEC bring a few other firms into the circle of shame.

BACK AT JOHN JAY, THE MEMORIAL SERVICE had concluded. It had been an emotional one. Stancik was a good man who had died young, and tears, Spitzer’s included, flowed freely. Giuliani jumped out of his seat, gave the grieving parents each an embrace, and headed quickly for a side exit.

But before he could make his retreat, Spitzer sidled up to him and thrust out a hand. “You know, Rudy, I’m sorry about all of this,” he said. “But when you called on the 8th we were already on our way to court. There was no way that I could tell you, either. You understand that as a former prosecutor, don’t you?”

Translation: The train had already left the station, and Spitzer was sorry Giuliani had been left high and dry. Indeed, if Rudy had called only hours earlier, the attorney general seemed to be suggesting, perhaps a settlement could have been reached. It was the magnanimous gesture of a victor. But to Giuliani, it smelled of gloat. He nodded, his smile stiff and his eyes cold. Within seconds, he was out the door. Spitzer, however, lingered on, kicking into campaign mode. The sharp edges of his face softened under his big broad grin. There were handshakes all around, hugs, and congrats from Dinkins and assorted other pols. No doubt about it: Eliot Spitzer was enjoying his Giuliani moment. ■

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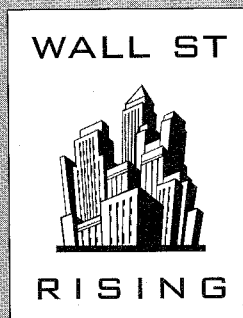
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Sudac the Mysterious

The bleeding markings on the wrists and feet of Croatian priest Zlatko Sudac have made him an ecclesiastical superstar. He usually doesn't display them—but have faith.

“WHICH ONE IS HE?” ASKED THE 70-YEAR-old lady from Yonkers. Near blind, seeing “only gray shadows,” she had come to the St. Athanasius Church on Bay Parkway in Bensonhurst on this rainy, windswept evening, hoping to be healed.

“The one in the purple vestments,” said the lady’s companion, who was leaning on a cane. “The one who looks like God.”

Truly, there was no mistaking the singular presence of Father Zlatko Sudac. He sat in a velvet-covered chair to the right of the altar. Moments before, the 31-year-old Croatian priest, russet shoulder-length hair pulled away from his pasty complexion, had spoken of the unsurpassed joy of devotion, but now his thick brows arched above mournful brown eyes; everything about his frail frame suggested an otherworldliness of suffering.

“Can you see *it*?” the half-blind woman asked her companion.

“Yes. On his head . . . I see . . . a notch,” replied the second old lady, squinting hard.

This much was visible: an indentation perhaps an inch long, like a coin slot, in the middle of Sudac’s (pronounced *SOO-dots*) wide, flat forehead. It could be the horizontal plane of a cross, which, it is said, Sudac first “received” in May of 1999. This was followed the next year by bleeding markings on his wrists, feet, and side.

These were the outward signs that the former philosophy student from the Adriatic island of Krk had received the mystical stigmata: wounds corresponding to those suffered by Christ on the cross.

Amid the church’s appalling sexual scandals, news of Sudac’s stigmata has been cause for tentative celebration. The most celebrated stigmatic since the revered Padre Pio (the Italian priest who received the wounds of Christ in 1918 and will be officially canonized this June), Sudac, who came here from Croatia last fall, has become the hottest ecclesiastic ticket in town. At St. Athanasius, four hours be-

fore the beginning of the Mass, 2,000 people were standing on line in the rain, hoping to get inside lest they be shuttled off to the auditorium across Bay Parkway and have to hear the service on closed-circuit.

As church officials say, “No church is big enough for Sudac now.” Two weeks earlier, 300 people, unable to fit inside Immaculate Conception Church on Gunhill Road in the Bronx, huddled on the church steps in a sleet storm, listening to the Mass on a loudspeaker. Two Masses at Our Lady of Pom-

Peekskill. The world was a mess, said Pat, always a “good Catholic” even in her punk-rock phase. People had deluded themselves into thinking TV-inspired materialism, the rat race of work, and relativist ethics were the actual state of things, Pat said. It was like *The Matrix*, where evil, soulless computers generate “fake reality” and humankind is either too beaten down or too “plain lazy” to do anything about it.

“Nine-eleven changed that,” Pat said. Like Oz, 9/11 “punched a hole” in the



LIGHT FANTASTIC: Father Zlatko Sudac in the pulpit.

pei in Greenwich Village attracted nearly 4,000 people. At St. John the Baptist in Paterson, New Jersey, fire marshals attempted to clear the seriously overcrowded room, leading one firefighter to say with a sigh, “Burning buildings is one thing, but throwing people out of Mass? That’s not how I was brought up. Especially now . . .”

Especially now. It was no surprise God had chosen this particular time, in the neo-apocalyptic wake of 9/11, to send a messenger like Father Sudac, said Pat F., a fortyish typist who had driven down from

cheap curtain. Nine-eleven made it clear that pop culture and “the rest of what they hand you is not cutting it.” Bush’s version of “political good and evil” was just more confusion. The real battle was between God’s truth and men’s lies. That was the value of people like Sudac. Pat said that he showed “a way to see through to the real truth.”

THE FIRST KNOWN RECEIVER OF THE MYSTICAL stigmata (*The Catholic Encyclopedia* cites 321 recognized cases) was Saint Francis of Assisi, afflicted while in deep prayer



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Cosmetic Indications and Usage:

BOTOX® COSMETIC is indicated for the temporary improvement in the appearance of moderate to severe glabellar lines associated with corrugator and/or procerus muscle activity in adult patients ≤65 years of age.

Contraindications: **BOTOX® COSMETIC** is contraindicated in the presence of infection at the proposed injection site(s) and in individuals with known hypersensitivity to any ingredient in the formulation.

Warnings:

Do not exceed the recommended dosage and frequency of administration of **BOTOX® COSMETIC**. Risks resulting from administration at higher dosages are not known.

Caution should be exercised when administering **BOTOX® COSMETIC** to individuals with peripheral motor neuropathic diseases (e.g., amyotrophic lateral sclerosis, or motor neuropathy) or neuromuscular junctional disorders (e.g., myasthenia gravis or Lambert-Eaton syndrome). Patients with neuromuscular disorders may be at increased risk of clinically significant systemic effects including severe dysphagia and respiratory compromise from typical doses of **BOTOX® COSMETIC**. Published medical literature has reported rare cases of administration of a botulinum toxin to patients with known or unrecognized neuromuscular disorders where the patients have shown extreme sensitivity to the systemic effects of typical clinical doses. In some of these cases, dysphagia has lasted several months and required placement of a gastric feeding tube.

Dysphagia is a commonly reported adverse event following treatment of cervical dystonia patients with all botulinum toxins. In these patients, there are reports of rare cases of dysphagia severe enough to warrant the insertion of a gastric feeding tube. There is also a case report where a patient developed aspiration pneumonia and died subsequent to the finding of dysphagia.

There have also been rare reports following administration of BOTOX for other indications of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease.

This product contains albumin, a derivative of human blood. Based on effective donor screening and product manufacturing processes, it carries an extremely remote risk for transmission of viral diseases. A theoretical risk for transmission of Creutzfeldt-Jakob disease (CJD) also is considered extremely remote. No cases of transmission of viral diseases or CJD have ever been identified for albumin.

PRECAUTIONS:

General:

Epinephrine should be available or other precautionary methods taken as necessary should an anaphylactic reaction occur.

The safe and effective use of **BOTOX® COSMETIC** depends upon proper storage of the product, selection of the correct dose, and proper reconstitution and administration techniques. Physicians administering **BOTOX® COSMETIC** must understand the relevant neuromuscular and/or orbital anatomy of the area involved and any alterations to the anatomy due to prior surgical procedures. Caution should be used when **BOTOX® COSMETIC** treatment is used in the presence of inflammation at the proposed injection site(s) or when excessive weakness or atrophy is present in the target muscle(s).

Reduced blinking from **BOTOX® COSMETIC** injection of the orbicularis muscle can lead to corneal exposure, persistent epithelial defect and corneal ulceration, especially in patients with VII nerve disorders. In the use of BOTOX for the treatment of blepharospasm, one case of corneal perforation in an aphakic eye requiring corneal grafting has occurred because of this effect. Careful testing of corneal sensation in eyes previously operated upon, avoidance of injection into the lower lid area to avoid ectropion, and vigorous treatment of any epithelial defect should be employed. This may require protective drops, ointment, therapeutic soft contact lenses, or closure of the eye by patching or other means.

Inducing paralysis in one or more extraocular muscles may produce spatial disorientation, double vision or past pointing. Covering the affected eye may alleviate these symptoms.

Caution should be used when **BOTOX® COSMETIC** treatment is used in patients who have an inflammatory skin problem at the injection site, marked facial asymmetry, ptosis, excessive dermatolachesis, deep dermal scarring, thick sebaceous skin or the inability to substantially lessen glabellar lines by physically spreading them apart as these patients were excluded from the Phase 3 safety and efficacy trials.

Injection intervals of **BOTOX® COSMETIC** should be no more frequent than every three months and should be performed using the lowest effective dose (See Adverse Reactions, Immunogenicity).

Information for Patients:

Patients or caregivers should be advised to seek immediate medical attention if swallowing, speech or respiratory disorders arise.

Drug Interactions:

Co-administration of **BOTOX® COSMETIC** and aminoglycosides¹ or other agents interfering with neuromuscular transmission (e.g., curare-like nondepolarizing blockers, lincosamides, polymyxins, quinidine, magnesium sulfate, anticholinesterases, succinylcholine chloride)² should only be performed with caution as the effect of the toxin may be potentiated.

The effect of administering different botulinum neurotoxin serotypes at the same time or within several months of each other is unknown. Excessive neuromuscular weakness may be exacerbated by administration of another botulinum toxin prior to the resolution of the effects of a previously administered botulinum toxin.

Pregnancy/Pregnancy Category C

Administration of **BOTOX® COSMETIC** is not recommended during pregnancy. There are no adequate and well-controlled studies of **BOTOX® COSMETIC** in pregnant women. When pregnant mice and rats were injected intramuscularly during the period of organogenesis, the developmental NOEL (No Observed Effect Level) of **BOTOX® COSMETIC** was 4 U/kg. Higher doses (8 or 16 U/kg) were associated with reductions in fetal body weights and/or delayed ossification.

In a range finding study in rabbits, daily injection of 0.125 U/kg/day (days 6 to 18 of gestation) and 2 U/kg (days 6 and 13 of gestation) produced severe maternal toxicity, abortions and/or fetal malformations. Higher doses resulted in death of the dams. The rabbit appears to be a very sensitive species to **BOTOX® COSMETIC**.

If the patient becomes pregnant after the administration of this drug, the patient should be apprised of the potential risks, including abortion or fetal malformations that have been observed in rabbits.

Carcinogenesis, Mutagenesis, Impairment of fertility:

Long term studies in animals have not been performed to evaluate carcinogenic potential of **BOTOX® COSMETIC**.

The reproductive NOEL following intramuscular injection of 0, 4, 8, and 16 U/kg was 4 U/kg in male rats and 8 U/kg in female rats. Higher doses were associated with dose-dependent reductions in fertility in male rats (where limp weakness resulted in the inability to mate), and testicular atrophy or an altered estrous cycle in female rats. There were no adverse effects on the viability of the embryos.

Nursing mothers:

It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when **BOTOX® COSMETIC** is administered to a nursing woman.

Pediatric use:

Use of **BOTOX® COSMETIC** is not recommended in children.

Geriatric use:

Clinical studies of **BOTOX® COSMETIC** did not include sufficient numbers of subjects aged 65 and over to determine statistically whether they respond differently from younger subjects. However, in the two identical phase 3 randomized 3:1, multi-center, double blind, placebo-controlled, parallel-group efficacy studies, the responder rates for both co-primary efficacy variables were higher for subjects ≤50 years of age compared to those subjects ≥ 65 years of age. Analysis based on a combined data set showed that, for the investigator's assessment endpoint of subjects aged 65 and over at Day 30, 39% (9/23) of subjects were responders compared to 22% (2/9) in the placebo group. This difference is neither statistically different ($P = 0.228$) nor exceeds the pre-specified 30-percentage-point difference required by the definition of clinically significant. There were no statistically significant between-group differences for the investigator's assessment at maximum trend for this age group. There was a statistically significant difference in favor of **BOTOX® COSMETIC** for the subject's global assessment at all time points ($P < 0.036$) except Day 120 ($P = 0.214$). (See Clinical Trials Section)

There were too few patients over the age of 75 to allow any meaningful comparisons. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased cardiac function and of concomitant disease or other drug therapy.

ADVERSE REACTIONS:

General:

The most serious adverse events reported for other indications studied include rare spontaneous reports of death, sometimes associated with dysphagia, pneumonia, and/or other significant debility, after treatment with botulinum toxin. There have also been rare reports of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease (See Warnings). The exact relationship of these events to the botulinum toxin injection has not been established. Additionally, a report of acute angle closure glaucoma one day after receiving an injection of botulinum toxin for blepharospasm was received, with recovery four months later after laser iridotomy and trabeculectomy. Focal facial paralysis, syncope and exacerbation of myasthenia gravis have also been reported after treatment of blepharospasm.

Glabellar Lines:

In clinical trials of **BOTOX® COSMETIC** the most frequently reported adverse events following injection of **BOTOX® COSMETIC** were headache, respiratory infection, flu syndrome, blepharoptosis and nausea.

Less frequently occurring (<3%) adverse reactions included pain in the face, erythema at the injection site and muscle weakness. While local weakness of the injected muscle(s) is representative of the expected pharmacological action of botulinum toxin, weakness of adjacent muscles may occur as a result of the spread of toxin. These events are thought to be associated with the injection and occurred within the first week. The events were generally transient but may last several months.

The data described in Table 1 reflect exposure to **BOTOX® COSMETIC** in 405 subjects aged 18 to 75 who were evaluated in the randomized, placebo-controlled clinical studies to assess the use of **BOTOX® COSMETIC** in the improvement of the appearance of glabellar lines (See clinical studies). Adverse events of any cause were reported for 43.7% of the **BOTOX® COSMETIC** treated subjects and 41.5% of the placebo treated subjects. The incidence of blepharoptosis was higher in the **BOTOX® COSMETIC** treated arm than in placebo (3.2 % vs. 0%, p -value = 0.045). In the open-label, repeat injection study, blepharoptosis was reported for 2.1% (8/373) of subjects in the first treatment cycle and 1.2% (4/343) of subjects in the second treatment cycle. Adverse events of any type were reported for 49.1% (183/373) of subjects overall.

The most frequently reported of these adverse events in the open-label study included respiratory infection, headache, flu syndrome, blepharoptosis, pain and nausea.

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not be predictive of rates observed in practice.

TABLE 1.

Randomized Double Blind Studies:

Rates of Adverse Events Reported by >2 or more Subjects in the BOTOX® Cosmetic Group, by Treatment Group.

Adverse Event (in order of decreasing frequency for BOTOX® Cosmetic)	BOTOX® Cosmetic (N=405)	Placebo (N=130)
Overall	177 (43.7%)	54 (41.5%)
Body as a Whole		
Headache	54 (13.3%)	23 (17.7%)
Pain in Face	9 (2.2%)	1 (0.8%)
Flu Syndrome	8 (2.0%)	2 (1.5%)
Pain at Injection Site	7 (1.7%)	1 (0.8%)
Edema at Injection Site	6 (1.5%)	3 (2.3%)
Pain in Back	4 (1.0%)	3 (2.3%)
Injury Accidental	3 (0.7%)	1 (0.8%)
Respiratory System		
Infection	14 (3.5%)	5 (3.8%)
Bronchitis	6 (1.5%)	1 (0.8%)
Sinusitis	6 (1.5%)	1 (0.8%)
Pharyngitis	5 (1.2%)	2 (1.5%)
Dyspnea	3 (0.7%)	0 (0.0%)
Infection Sinus	3 (0.7%)	2 (1.5%)
Laryngitis	3 (0.7%)	0 (0.0%)
Rhinitis	3 (0.7%)	2 (1.5%)
Skin and Appendages		
Erythema	7 (1.7%)	2 (1.5%)
Skin Tightness	4 (1.0%)	0 (0.0%)
Irritation Skin	3 (0.7%)	0 (0.0%)
Digestive System		
Nausea	12 (3.0%)	3 (2.3%)
Dyspepsia	4 (1.0%)	0 (0.0%)
Tooth Disorder	4 (1.0%)	0 (0.0%)
Liver Function Abnormal	3 (0.7%)	2 (1.5%)
Special Senses		
Blepharoptosis	13 (3.2%)	0 (0.0%)
Nervous System		
Dizziness	5 (1.2%)	2 (1.5%)
Paresthesia	4 (1.0%)	1 (0.8%)
Anxiety	3 (0.7%)	0 (0.0%)
Twitch	3 (0.7%)	0 (0.0%)
Musculoskeletal System		
Muscle Weakness	8 (2.0%)	0 (0.0%)
Urogenital System		
Infection Urinary Tract	4 (1.0%)	1 (0.8%)
Hemic and Lymphatic System		
Echymosis	7 (1.7%)	3 (2.3%)
Cardiovascular		
Hypertension	4 (1.0%)	0 (0.0%)

In published literature of the use of botulinum toxin type A for facial lines, there has been a single reported incident of diplopia, which resolved completely in three weeks. Transient ptosis, the most frequently reported complication, has been reported in the literature in approximately 5% of patients.

Immunogenicity:

Treatment with **BOTOX® COSMETIC** for cosmetic purposes may result in the formation of antibodies that may reduce the effectiveness of subsequent treatments with **BOTOX® COSMETIC** for glabellar lines or **BOTOX®** for other indications. Formation of neutralizing antibodies to botulinum toxin type A may reduce the effectiveness of **BOTOX® COSMETIC** treatment of the appearance of glabellar lines and the effectiveness of **BOTOX®** in the treatment of other clinical indications such as cervical dystonia, blepharospasm and strabismus by inactivating the biological activity of the toxin. The rate of formation of neutralizing antibodies in patients receiving **BOTOX® COSMETIC** has not been well studied.

The critical factors for neutralizing antibody formation have not been well characterized. The results from some studies of the use of **BOTOX®** in the treatment of other clinical indications suggest that **BOTOX®** injections at more frequent intervals or at higher doses may lead to greater incidence of antibody formation. The potential for antibody formation may be minimized by injecting the lowest effective dose given at the longest feasible intervals between injections.

Passive Adverse Event Surveillance:

The following adverse reactions have been identified since the drug has been marketed: skin rash (including erythema multiforme, urticaria and psoriasisiform eruption), pruritus, and allergic reaction. Because these reactions are reported voluntarily from a population of uncertain size, it is not always possible to reliably estimate their frequency or establish a causal relationship to botulinum toxin.

Between January 1, 1990 and August 31, 2000, there have been 7 spontaneous reports of serious adverse events documented as being related to the reported cosmetic use of **BOTOX®**, including anaphylactic reaction, myasthenia gravis, decreased hearing, ear noise and localized numbness, blurred vision and retinal vein occlusion, glaucoma, and vertigo with nystagmus.

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on Mount Alverna in 1224. Suddenly, according to Felix Timmermans's often-quoted retelling, "it was as if the heavens were exploding and splashing forth all their glory in millions of waterfalls of colors and stars." Inside the "whirlpool of blinding light" was Jesus on a fiery cross, his wounds like "blazing rays of blood." Like a "mirrored reflection," Jesus' fiery image "impressed itself into Francis' body, with all its love, its beauty, and its grief." Then, "with nails and wounds, through his body, his soul and spirit aflame, Francis sank down, unconscious, in his blood."

Sudac, whose wounds have been declared "not of human origin" by Vatican doctors at the Gemelli Clinic in Rome, is somewhat less dramatic when discussing his holy affliction. It happened at "a friendly get-together in one family's home," the priest says in his only interview available in English (given soon after his initial stigmatization). Unspecifically noting that the wounds imbued him with "a tremendous fear of the Lord," Sudac says he suffers little pain from the stigmata, except when he is praying. "Then I feel it pulsing," he reports. "On first Fridays . . . it's known to bleed and leak as though it is crying."

Other marvels Sudac received along with stigmatization include "gifts of levitation, bilocation, and knowledge of upcoming events." Of these, bilocation, the ability to be in two places at once, is particularly "interesting," Sudac says. "You have the feeling that you are at one place, but your heart and imagination want to be somewhere else." The priest says he wouldn't have believed he'd been in two places at the same time until "some people had come forward and confirmed it all."

One would like to engage Sudac, to discuss why he doesn't bleed to death. Or whether his wounds smell like roses and tobacco, as Padre Pio's were said to. But Sudac does not speak English and is not currently talking to the press.

Nor does Sudac display the stigmata at his Masses, a fact that does not seem to bother many of the people on line in the rain outside St. Athanasius. A young Caribbean woman who described herself as a "black Catholic" says, "What's in it for you to say it isn't so?" It was a question of faith, people on line agreed. St. Athanasius is still an Italian parish, but Russians have moved in, Mexicans and Filipinos, too. Outside is the usual New York babel, half a dozen languages and accents, from wherever Roman Catholics came in black robes and conquistador armor.

Tom, an Eastern European-born postal worker, says these various ethnicities will matter little tonight. Of course, Father Sudac would appear to be talking in Croat-

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ian, but actually his words would be uttered in "another tongue altogether." It was something he'd come across in this reading, Tom said. Stigmatics, due to their special relationship with God, often entered a meditative state in which they could "communicate" with others bearing the wounds of Christ. Since more than 60 saints have borne the stigmata, Tom said, there was every reason to believe that Sudac would not simply be speaking for himself.

Sudac would be speaking the universal language of Saint Francis, Saint John of God, and Saint Catherine of Siena, and Saint Catherine de' Ricci, and Saint Clare, and Padre Pio, too, Tom said. "Saints from 600 years ago, right here, down the block from grocery stores and laundromats."

INSIDE ST. ATHANASIUS, A FIFTIES-MODERN church devoid of the medieval ambience the soul-hungry religious tourist might hope for, Sudac is delivering his sermon. The room is silent, aside from the outbursts of autistic children brought by their parents to be blessed. Aware of his celebrity, and also of the strong resemblance parishioners often draw between his looks and traditional depictions of Jesus, Sudac, speaking in low, controlled tones, never mentions the stigmata. He cautions the congregation "not to look at the gift, but the Giver." Anyone who has come to Mass because of him rather than Jesus Christ is "making a very big mistake," Sudac says.

Standing beside Sudac, translating the sermon, is Father Giordano Belanich. The 53-year-old pastor of St. John's Church in Fairview, New Jersey, Father Gio, as he is called, left Croatia with his family back during the Tito days, and has now been asked by church officials there to "look after" Sudac. In addition to his translation duties, Father Gio arranges Sudac's schedule (for \$2,300, you can take a trip to Medjugorje, the Bosnian-pilgrimage package-tour destination, air and hotel included, which includes five days with Father Sudac) and compiles long lists of e-mailed "healing petitions," which he prints out for Sudac to bless en masse. He also drives Sudac to and from Masses in the New York area in a Toyota Avalon.

This takes some planning, due to Sudac's growing popularity. Sudac's already had to move out of the rectory house in Fairview to some "undisclosed" place in the metropolitan area. At Mass, Sudac arrives through the back door and begins without delay. When finished, he leaves immediately, Elvis-style.

"It was always like that with these mystics," notes Father Gio, a big man with a stern, down-to-earth manner that gives him the aspect of a hard-knuckle Karl Malden waterfront priest beside Sudac's

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ethereal Robert Bresson character. Saint Francis could talk to the birds without interruption, but now saints and mystics needed "spiritual directors," Father Gio said. People with "special gifts" need to be "kept in line," lest they "fall prey to distraction." This was very important, Gio said.

Asked what sort of fellow Sudac was, on an everyday basis, Gio, who runs Croatian Relief Services, which supplies aid to his still war-torn homeland, cocks his giant Easter-egg-shaped head and says, "Oh, I'd say he's pretty normal." Did this mean Sudac liked to put on overalls and operate a forklift truck, as Gio often did in his Croatian Relief Services warehouse? Did he like to get out on the lawn and toss around the old football?

Well, not exactly, Gio replies. It would be a mistake to say Father Sudac was "a regular guy . . . even for a priest. Let's say he spends a lot of time in his room thinking about the Eucharist," Gio says. But then again, "it took all kinds to do God's work and fight the devil."

"DON'T LOOK INTO POLITICS! DON'T LOOK into ideologies! Don't look into magics!" Father Sudac implored, delivering his sermon at St. Athanasius. Father Gio translated with matching fervor, a mighty, rising call and response. "Don't look into spiritism! Don't look into Santeria! Don't be afraid of sin! There is no sin! Jesus Christ died to banish sin from this world! Open yourself! Make room in your heart. Then he will come in there in those places. He will come *real fast!*"

Then, growing quiet, Sudac began to talk about himself. "You've heard of me, you know who I am," he said plaintively. "I am a young priest. Only 31. But I am not so young not to see that many crazy things go on in this world. Things beyond explaining. Does it matter if I am a saint? I don't think so. Only Jesus matters."

With that, Sudac slumped down into the thronelike velvet chair to the right of the altar. For a moment, there was a hush in the room as Sudac, seemingly spent, took a Kleenex from his vestments and wiped his eyes. "He's crying," said a young girl. Several flash cameras went off. Visibly angry, Father Gio, who had asked people not to take pictures, yelled, "This is not a show, not a circus!"

But it isn't every day you hear a Mass given by a stigmatic. You never know what might turn up on a photo. Last year, someone took a picture of Sudac in Chicago in which the priest appears to be transparent. A few days later, news of the picture was all over the Internet.

In the strobing light, you could watch Sudac, home in (continued on page 134)

red, white
and styled

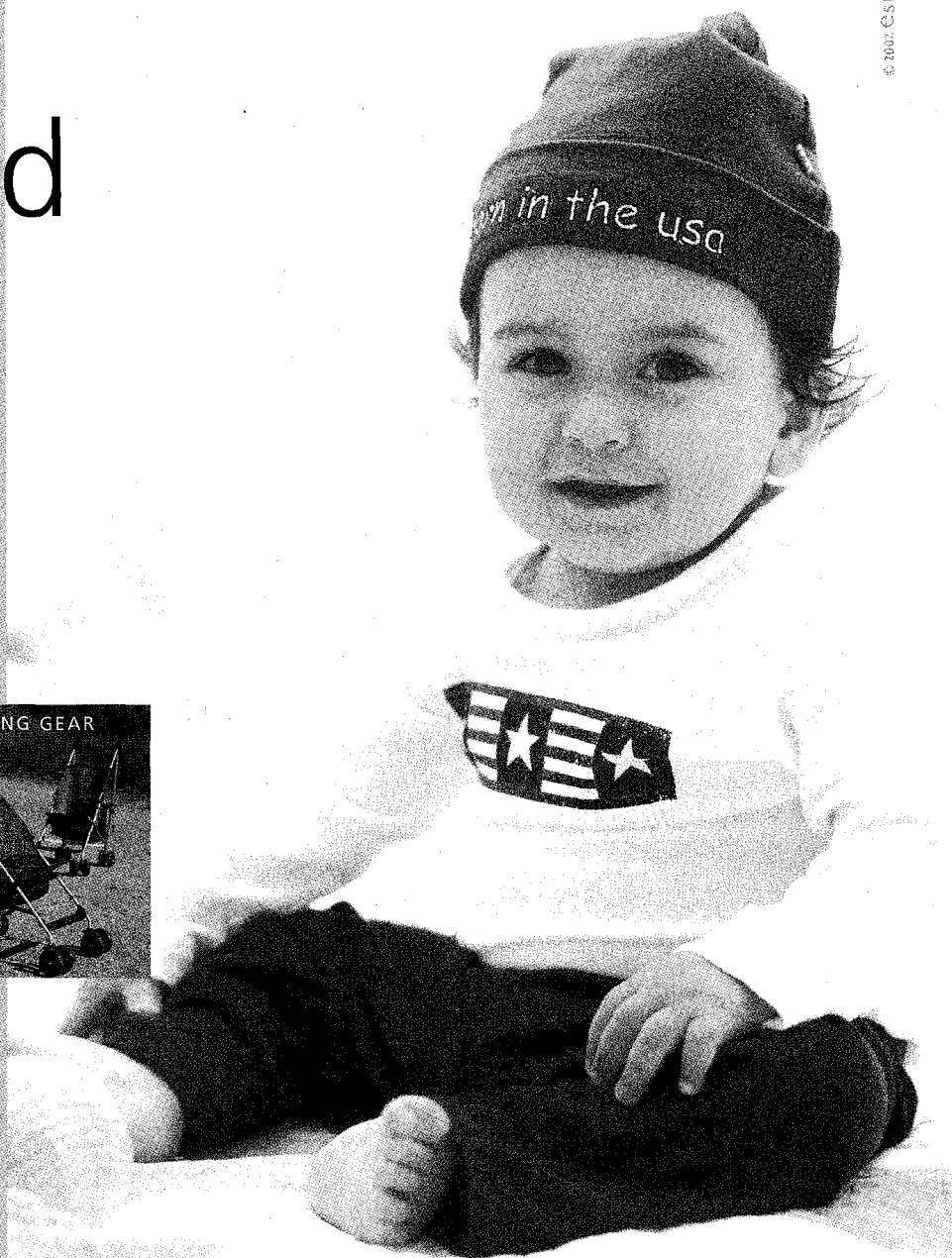
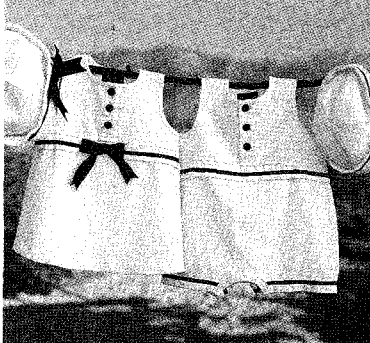
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BY GILLIAN DUFFY

TEXT BY ROBIN RAISFELD



TASTES LIKE SUMMER

THE DRINKS ARE CHILLED. THE FRUIT IS RIPE. LADIES AND GENTLEMEN, START YOUR GRILLS

What says summer? Sexy iced cocktails, served as the mercury drops with the sun. Local fruits and vegetables that, for a few precious weeks, actually taste better than the cardboard they've been shipped in. The reassuring crunch of iceberg lettuce and just-chopped, tart-sweet coleslaw. And of course, everything on the grill: great juicy burgers. Fish fresh enough to still smell of the sea as it hits the fire. And this year, we've come under the spell of a new, even vaguely illicit (this is New York, after all—not Dallas) passion: barbecue. We've assembled an all-star lineup of chefs who share our love of all things summer. For irresistible ribs, Danny Meyer gives up the secrets (well, a few of the secrets) of his new showcase, Blue Smoke, and explains exactly how to cook up a batch at home. Todd English, of Olives, turns burger grilling into high art—but follow his instructions and you'll never settle for mediocre again. And pay attention to our guide to grilling fish so you'll never see that \$15-a-pound swordfish feed the coals—unless you need to save room for Alice Waters's divine apricot galette. You supply the hungry people; we'll take care of the rest.

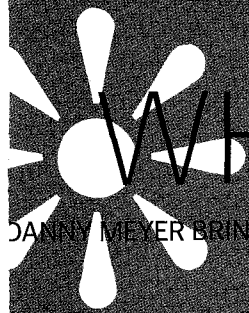
PLEASE SMOKE:
Above, succulent
barbecued pork ribs,
slow-cooked in a
standard backyard
kettle grill.

ALL-AMERICAN FEAST:

The pit team at Blue Smoke conjures the ultimate summer menu: from left, potato salad, "pit" beans, coleslaw, smoked chicken, and pork spareribs, plus deviled eggs and iceberg lettuce with Roquefort dressing (not shown).



PHOTOGRAPHED BY DANA GALLAGHER



WHERE THERE'S SMOKE

DANNY MEYER BRINGS THE ART OF SLOW COOKING (PLUS ALL THE FIXINS) TO YOUR BACKYARD.



MENU FOR 8

Deviled Eggs

Iceberg Lettuce With
Roquefort Dressing

Barbecued Spareribs
or Baby Back Ribs

Brined and Smoked
Whole Chicken

Potato Salad

Coleslaw

"Pit" Beans

Let's get something straight: Throwing a steak or a batch of burgers on the Weber? That's not barbecue. Not in the true, slow-cooked, dry-rubbed, or, alternatively, sauce-slathered sense of the word. Barbecue is an art form—one that's slightly daunting to any chef whose New York kitchen isn't equipped with a soot-encrusted smoker and several cords of hickory wood. But in fact, there's nothing daunting about rigging an impromptu pit out of a kettle grill and rustling up a rack of ribs or a smoked chicken when the craving strikes—and that craving has been striking nightly since Danny Meyer opened his rollicking roadhouse, Blue Smoke, two months ago. Under the tutelage of Illinois pit master Mike Mills, Meyer and his culinary team—Michael Romano and Kenny Callaghan—have become assiduous students of Memphis-style dry-rubbed barbecue, and not only have they adapted their restaurant methods for the backyard barbecuer (lopping a good five hours off the cooking time), they've shared their recipes for an all-American picnic-table feast, from curry-tinged deviled eggs to smoky stovetop "pit" beans. Meyer even unearthed his grandmother's potato-salad recipe. But don't expect him to be as generous with his proprietary Blue Smoke Magic Dust rub and sauce: Some secrets just have to stay that way.

THE RECIPES

MICHAEL ROMANO AND
KENNY CALLAGHAN
BLUE SMOKE

DEVILED EGGS

12 large eggs
 $\frac{2}{3}$ cup mayonnaise
 1½ teaspoons tarragon-infused
 champagne vinegar
 $\frac{3}{4}$ teaspoon Colman's dry mustard
 2½ teaspoons Dijon mustard
 $\frac{1}{2}$ teaspoon cayenne pepper
 $\frac{1}{2}$ teaspoon curry powder
 Salt and freshly ground black pepper
Garnish: Blue Smoke Magic Dust
 (available at Blue Smoke,
 116 East 27th Street, 212-447-7733)

Place the eggs in a saucepan, cover with cold water, and bring to a boil over high heat. Reduce the heat, and simmer for exactly 9 minutes. Pour off most of the water and immediately run cold water over the eggs.

Crack the eggshells and peel the eggs under running water. Cut a small sliver off both ends of each egg and halve them crosswise, forming round cups. Remove the yolks, and reserve. Pass the yolks through a fine sieve into a bowl. Add the mayonnaise, vinegar, mustards, cayenne, and curry powder to the bowl, and mix together with a rubber spatula until smooth. Sea-

son to taste with salt and pepper.

Spoon the egg-yolk paste into a pastry bag with a star tip, and pipe the mixture into the egg whites to form rosettes. (Or use a teaspoon to mound the yolk into the egg whites.) Sprinkle the top of the eggs with Magic Dust. Refrigerate immediately.

ICEBERG LETTUCE WITH ROQUEFORT DRESSING

1 cup sour cream
 1 cup mayonnaise
 $\frac{1}{2}$ teaspoon Worcestershire sauce
 1 teaspoon chopped garlic
 3 tablespoons red-wine vinegar
 $\frac{1}{2}$ cup crumbled Roquefort cheese
 $\frac{1}{2}$ cup chopped parsley
 Kosher salt and freshly ground
 black pepper
 1 head iceberg lettuce, chilled and cut
 into 8 wedges
Garnish: Crisp crumbled bacon
 (optional)

Whisk together the sour cream, mayonnaise, Worcestershire sauce, garlic, and vinegar in a bowl. Using a rubber spatula, fold in the Roquefort cheese and parsley until well incorporated. Season to taste with salt and pepper. Pour the dressing over wedges of the lettuce and garnish with the bacon if desired.

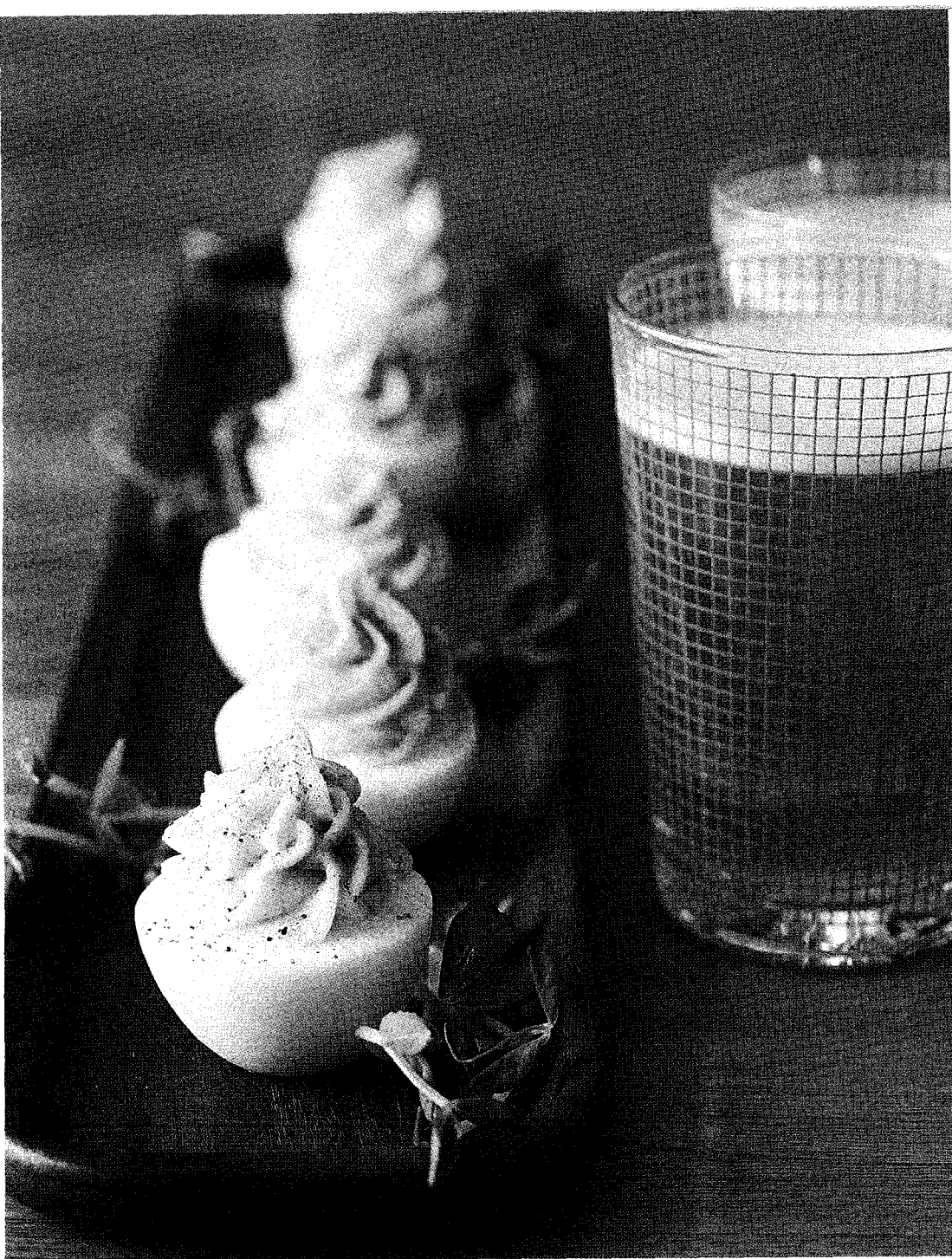
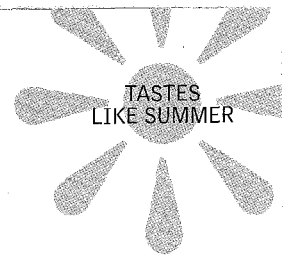
BARBECUED SPARERIBS OR BABY BACK RIBS

2 to 3 whole racks of pork spareribs
 (about 3 to 3½ pounds each), or
 3 to 4 baby back ribs
 6 to 7 tablespoons Blue Smoke Magic
 Dust (available at Blue Smoke)
 $\frac{1}{2}$ cup Blue Smoke barbecue sauce
 (as above)
 4 cups fruitwood or hickory chips
Notes: A rib rack for the grill is highly
 recommended for this recipe; also, a
 grill rack with side flaps that fold up
 is helpful, so you can add coals
 during cooking.

Trim the racks of ribs (or ask your butcher to), removing the 1½-inch-wide skirt flap and any excess fat. Peel off the silverskin, using the flat of a knife blade. Rub 1½ to 2 tablespoons Magic Dust on each side of the rack of ribs (for baby back ribs, rub in about 2 to 3 teaspoons on each side). Cover the ribs, and refrigerate for at least 8 hours or overnight. Bring to room temperature before cooking. Soak wood chips in water for at least 1 hour.

If using a charcoal grill: Light about 6 large handfuls of natural charcoal with a chimney or electric starter. When they're burning well, separate them into two piles at the sides of the grill, placing a foil pan between them to catch drippings. Open the bottom air vents. When the coals are gray with ash, set an oven thermometer in the middle of the rack, away from the coals, and cover grill with the lid. (Or poke an instant-read thermometer through a vent in the lid.)

When the temperature reaches about 225 degrees, place the rib rack down the center of the grill rack, away from the coals. Then put ribs into the slots of the rack, or lay them bone-side-down on the rack, keeping them away from the piles of coals. Sprinkle a handful of wet chips over the coals on each side. Return the lid to the grill, and half-close the top vents. Do not remove the lid for the first 30 minutes, as the meat smokes. The temperature should range between 185 and 225 degrees. In order to maintain a constant temperature, you may need to replenish the fire with prelit coals. Light about two handfuls of charcoal in a bucket or on a concrete slab about 10 to 15 minutes before you need to refuel.



GOOD EGGS:
Deviled eggs are
spiked with curry,
cayenne, and
tarragon-infused
champagne vinegar.

Check the fire after 30 minutes, adding prelit coals as necessary, along with a few more wet wood chips. Replace the lid, open the top vents fully, and continue cooking. If the grill gets too hot, close the vents to reduce the temperature; reopen them if you need to raise it again. Check temperature every 20 minutes, and refuel as needed. The total cooking time, depending on the temperature, should be 2 to 3 hours. The ribs are cooked when a fork in the fleshy part of the meat twists easily and pulls the meat away, or if two bones can be torn

apart easily. A pinkish tinge from the smoke is correct and does not mean the meat is undercooked. Coat the meaty side of the ribs with the barbecue sauce, painting generously, and continue cooking for 10 more minutes.

If using a gas grill: Preheat the grill to 500 degrees for about 20 minutes. Put a handful of soaked chips in a foil pan, under the rack on the back burner on the left side. (To get the chips to smoke, all burners should be operating on high.) As soon as the chips are smoking well, turn the front and

back burners to low and the middle burner off, and open the lid. When the temperature falls to 275 to 300 degrees, place the ribs lengthwise in the middle of the grill (in a rib rack, if you're using one). Cook for 1½ to 2 hours, keeping the lid closed for the first 30 minutes while the chips are smoking. (Note that the chips are harder to keep smoking in a gas grill, and that a charcoal grill will provide much more smoky flavor.)

Follow instructions above for testing doneness and finishing off with the barbecue sauce.

FOOD STYLING BY ALISON
ATTENBOROUGH; PROP STYLING
BY PHILIPPA BRATHWAITE.
PREVIOUS PAGES: TABLE AND CHAIRS
FROM R 20TH CENTURY; PITCHER
AND PLATTER FROM MXYPLYZYK;
TRAY AND SERVERS FROM BARK;
TABLECLOTH FROM HENRO. THIS
PAGE: TRAY FROM LOST CITY ARTS;
GLASSES FROM MXYPLYZYK.
FOLLOWING PAGES: LEFT, FORK FROM
CRATE & BARREL; RED PITCHERS
FROM LOST CITY ARTS.



SALAD DAYS:
Crunchy iceberg lettuce makes a comeback, dressed to the nines with Roquefort cheese, garlic, and crumbled bacon.

BRINED AND SMOKED CHICKEN
2 cups kosher salt
1/3 cup firmly packed brown sugar
1 garlic head, split in half
1 1/2 tablespoons whole black peppercorns
1 1/2 teaspoons juniper berries
3 bay leaves
2 3-to-4-pound chickens
Melted butter for brushing

In a pot large enough to hold both chickens, combine all of the brine ingredients with 2 gallons of water and stir. Add the birds to the pot,

cover, and refrigerate for 8 to 10 hours. Remove the birds from the pot, discard the brine, and rinse the chickens thoroughly under cold water and pat dry. Coat the whole chicken with melted butter. Heat up a charcoal or gas grill, and cook using the methods described in the rib recipe above, maintaining the temperature of the grill at about 250 degrees for 1 1/2 to 2 hours, or until the internal temperature of the chicken reaches 170 degrees on an instant-read thermometer.

POTATO SALAD

4 1/2 pounds Yukon gold potatoes, peeled and cut into 3/4-to-1-inch pieces
2 cups mayonnaise
1 cup chopped sweet onion
1 1/2 cups finely diced celery
1 teaspoon sugar
1/4 cup red-wine vinegar
1/4 cup yellow mustard
1 tablespoon salt
3/4 teaspoon freshly ground black pepper
9 hard-boiled eggs, shelled and coarsely chopped
1 tablespoon snipped chives

Place the potatoes in a large pot and cover with cold salted water. Bring to a boil, and cook until tender, 10 to 15 minutes. Remove the pot from the heat, and allow the potatoes to cool in the cooking liquid. Drain the potatoes while they are still warm.

Combine the mayonnaise, onions, celery, sugar, vinegar, mustard, and salt and pepper in a large bowl. Add the potatoes to the dressing while they are still warm. Gently fold in the chopped eggs and garnish with chives.

COLESLAW

Dressing:

2 teaspoons sugar
1 teaspoon dry mustard
Kosher salt and freshly ground black pepper
1/8 to 1/4 teaspoon cayenne pepper, or to taste
1 teaspoon celery seed
7 tablespoons champagne vinegar
1 cup sour cream
1 cup mayonnaise

Slaw:

2 pounds green cabbage, thinly sliced
2 green bell peppers, quartered, seeded, and sliced
1 small sweet white onion, finely diced
1 large carrot, peeled and grated
1 Granny Smith apple, grated with skin on

Dressing: Whisk all the ingredients for the dressing together in a large bowl until well blended.

Slaw: Toss together all the vegetables in a large bowl, add the dressing, and mix together until incorporated. Adjust seasoning to taste.

"PIT" BEANS

2 cups dry pinto beans
2 cups dry cranberry beans

alt and freshly ground
black pepper
ounces bacon, diced
(about $\frac{3}{4}$ cup)
tablespoons diced long red chili
or jalapeño
 $\frac{1}{2}$ cup diced celery
 $\frac{1}{2}$ cup diced onion
 $\frac{1}{2}$ cup diced green bell pepper
 $\frac{1}{2}$ cup bean spice mix
(recipe below)
tablespoons cider vinegar
 $\frac{1}{2}$ cup Worcestershire sauce
tablespoons molasses
 $\frac{1}{2}$ cup ketchup
 $\frac{1}{2}$ cup barbecue sauce
 $\frac{1}{2}$ teaspoons yellow mustard
lot sauce to taste

Put the beans in 2 large bowls (do not mix them), cover with several inches of water, and allow to soak overnight. Drain and transfer beans to 2 medium saucepans, cover with several inches of fresh water, and simmer for about 1 hour, adding water to keep beans covered. Taste a bean for doneness; if it's soft, add salt and cook for a few more minutes. Drain, reserving the cooking liquid.

Place the bacon in a large saucepan and render over low heat until most of the fat has cooked out. Add the vegetables to the bacon and sauté until vegetables soften, about 5 minutes. Add the bean spice mix, and cook for about 5 minutes. Add vinegar, Worcestershire sauce, molasses, ketchup, barbecue sauce, cooked beans, and 2 cups of the reserved bean liquid.

Simmer slowly, uncovered, until the sauce starts to thicken, about 30 minutes, adding more bean liquid if the beans become too dry. Add the mustard, and season to taste with hot sauce and salt and pepper.

BEAN SPICE MIX

$\frac{1}{2}$ teaspoon ground fennel seed
 $\frac{1}{2}$ teaspoon cinnamon
 $\frac{1}{2}$ teaspoon cayenne
 $\frac{1}{2}$ teaspoon ground coriander
2 teaspoons smoked paprika
2 teaspoons sweet paprika
 $\frac{1}{2}$ tablespoon ground cumin
2 teaspoons ground celery seed
 $\frac{1}{2}$ tablespoon salt
 $\frac{1}{2}$ teaspoon ground black pepper
 $\frac{1}{2}$ tablespoons dark brown sugar

Mix all ingredients. Store in an airtight container until needed.

HOG HEAVEN

So you've worked your way through the menus on the previous pages, and it's only whetted your appetite for more. Hang on tight: You're stepping into a world of hotly defended traditions, untempered loyalty, and secret formulas as closely held as Coca-Cola's. Fortunately, there's plenty of good advice out there, even if you're using a basic kettle grill instead of a backyard pit (kind of tricky to rig up in Manhattan, anyway). Dotty Griffith's **Celebrating Barbecue: The Ultimate Guide to America's 4 Regional Styles of 'Cue** (Simon & Schuster; \$24) breaks down the grilling world by its warring factions, each of which claims it's the one true holy order: Texas-style (savory-smoky, slightly sweet), Kansas City (sweet-sour, hot), Carolina (hot and sour), and Memphis (sweet, hot, and smoky). **Let the Flames Begin**, by Chris Schlesinger and John Willoughby (W.W. Norton; \$30; June) isn't so much about barbecue, but it offers lots of general grilling advice and techniques, as well as a bunch of spice rubs. **Al Roker's Big Bad Book of Barbecue** (Scribner; \$27.95; June) applies the unflappable weatherman's amiable persona to 100 basic backyard recipes. And if the testosterone-soaked world of backyard cooking just puts you off, surf on over to www.girlsatthegrill.com, where founder Elizabeth Karmel is threatening to take back barbecue from the guys. Karmel, a former marketing and P.R. consultant for Weber, has filled her brand-new site with seriously reliable and informative cooking and equipment tips, spice rubs, and an e-store (still under construction) where you'll be able to buy it. If all this arcana gives you the 'cue vapors, you can even hire Karmel to come out to your house for grilling lessons. She lives in Chicago, so it won't come cheap—but let's face it, the truest of barbecue devotees will go a lot farther than that for a fix.

TASTES
LIKE SUMMER

NO PITS:
Slow cooking over indirect heat is the key to barbecuing ribs and chicken in a standard kettle grill. It's also helpful to have a rack with flaps, for adding hot coals without disturbing the meat.



CHUCK IT ALL

... AND OTHER SECRETS OF THE PERFECT BURGER

Any professional chef will tell you that the simplest things are the hardest to get right, and nothing could be simpler than your basic backyard burger. According to Todd English, whose burger panini at Olives New York is a thing of medium-rare beauty, less is more. His advice? Buy good meat, but not too lean—preferably twice-ground chuck—and handle it with care (which means as little as possible, both on and off the grill). A perfect burger on a toasted brioche bun can stand alone, but it doesn't have to—not with zesty relishes like avocado salsa and mustard pickle. Have the digicam ready—you'll want to record all those grinning faces for posterity.



KEEP IT SIMPLE
The perfect burger, garnished
with lettuce, tomato, and grilled
onions on a brioche roll

THE RECIPES

Serves 6.

THE PERFECT HAMBURGER

TODD ENGLISH

OLIVES

3 pounds twice-ground chuck
(20 percent fat content)
½ sticks butter, melted
kosher salt and freshly ground black pepper
3 hamburger buns, preferably brioche,
halved (see note below)
Toppings (see recipes below)

Divide the meat into six half-pound portions. With cold hands, form into patties about 1 inch thick and about 3½ to 4 inches across. Do not overhandle the meat, as this will make the burgers dry and tough. Wrap the patties in plastic wrap or waxed paper, and refrigerate for 10 to 15 minutes. (This lets them set, so they don't break up on the grill.) If you are leaving them for more than ½ hour, cover tightly with plastic wrap (not foil).

Light a charcoal or gas grill. (Or use a very hot flat cast-iron pan, following the grilling directions below.) When the coals are hot, remove the burgers from the refrigerator and allow to sit, covered, at room temperature for a few minutes before cooking. Paint the patties with melted butter, and generously season both sides with salt and pepper.

Oil the rack of the heated grill, and, when the coals are glowing and covered with gray ash, cook the burgers for 3 to 4 minutes. Do not touch them during this cooking time. Turn the burgers and cook for another 3 to 4 minutes for medium-rare to medium, or until the internal temperature comes to 125 to 130 degrees on an instant-read thermometer. The cooking time will vary depending on the temperature of the fire, the type of coals used, and the thickness of the burger. Once the burgers are cooked, allow them to rest, off the heat, for 1 to 2 minutes. (Don't stack them, or they will steam.)

While the burgers are resting, brush the cut side of each bun with melted butter. Place on the grill and toast on both sides, taking care not to burn them.

Spread relish on the cut sides of the bun, and place the burger on

one half, followed by a slice of tomato, caramelized onions, and shredded lettuce. Top with the remaining half of the bun. The burger may be wrapped in paper for easy handling.

Suggestions for hamburger buns: Brioche hamburger buns (preferably Eli's); kaiser rolls; onion-flavored focaccia buns; Portuguese rolls; large English muffins.

TOPPINGS

Purists will want to stick with lettuce, onion, and tomato, but for variety, consider these.

Barbecued onions: Cut large onions into ½-inch-thick wedges or slices. Season with salt and pepper, coat with olive oil, and grill until slightly charred. Separate into layers or rings, and toss with barbecue sauce.

Mustard pickle: Combine 6 tablespoons diced pickles, 3 tablespoons Dijon mustard, 1½ tablespoons granulated sugar, and 1 teaspoon finely diced shallot. (Note: Enough sugar should be added to the mix so that the mustard is no longer spicy; English also adds ½ cup ketchup and ½ cup mayonnaise.)

Avocado salsa: Peel 2 avocados and cut them into ¼-inch dice. Toss with 1 tablespoon of lime juice to keep the flesh from turning brown, and add ½ a medium chopped red onion, 1 minced clove of garlic, ½ bunch finely chopped cilantro, 2 tablespoons grapeseed oil, and ½ jalapeño, seeded and minced very fine. Season with salt and freshly ground black pepper.

Other suggestions: Boston and Romaine lettuce leaves in equal amounts, julienned • Sliced tomatoes, seasoned with salt and freshly ground black pepper • Thinly sliced wedges of Bermuda or Vidalia onion • Crisp bacon cut into ½-inch-wide pieces • Onions, caramelized by sautéing very slowly over low heat in olive oil • Slices of white Cheddar cheese • Mixture of equal parts mayonnaise and ketchup • And, of course, ketchup and mustard.

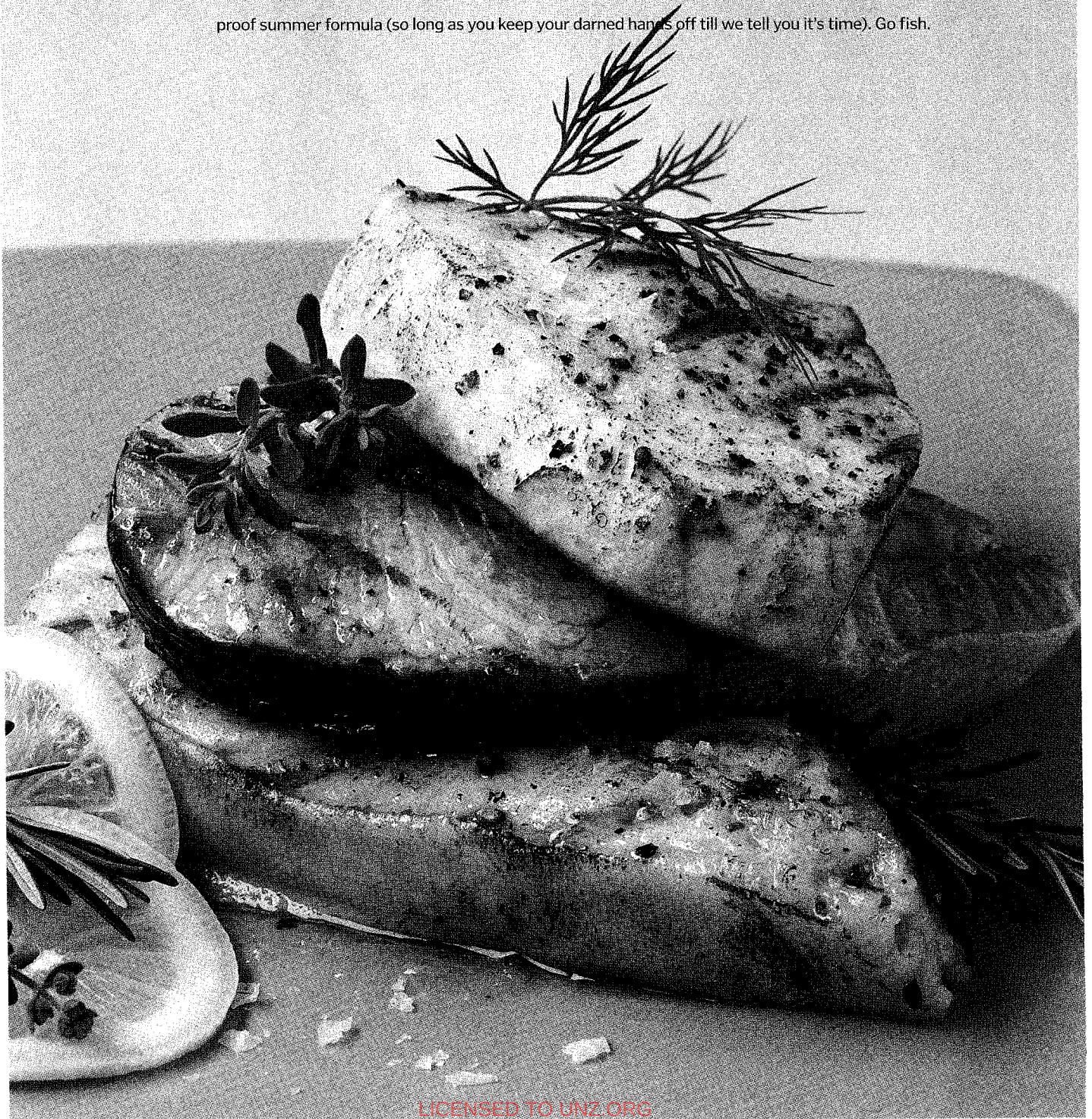
INSIDE AND OUT: Above, some of Todd English's favorite garnishes; below, choose anything but supermarket white-bread rolls for this hamburger.



GREAT CATCH!

LIKE MARRIAGE, GRILLED FISH REQUIRES HEAT AND PATIENCE

Is there a trick to grilling fish? There are plenty; that's why we enlisted Rebecca Charles of Pearl Oyster Bar to guide us every step of the way, from market to kitchen to grill (which should, by the way, be well cleaned, well oiled, and as hot as possible). Charles insists we forget everything we've heard about fancy marinades and sauces, and stick to herb-infused olive oil, so that fine piece of just-caught halibut won't stick to the grill. A squeeze of lemon, a drizzle of oil, and that's it—a fool-proof summer formula (so long as you keep your darned hands off till we tell you it's time). Go fish.



THE RECIPES

All recipes serve 4.

PERFECT GRILLED FISH STEAKS

REBECCA CHARLES
PEARL OYSTER BAR

1- to 1½-inch-thick halibut steaks, skin on (or any fish steaks; see note below)
cup extra-virgin olive oil plus extra for drizzling over the cooked fish
bunches fresh marjoram plus extra for garnishing
osher or sea salt and freshly ground black pepper
anola oil for the grill
emon wedges
Note: The above instructions can be used for other fish-and-herb combinations: swordfish with dill, salmon with osemmary, and tuna with basil.

Put the fish in a bowl or shallow dish and cover with olive oil. Press 2 to 3 sprigs of fresh marjoram onto each steak, cover with plastic wrap, and marinate in the refrigerator for 1 hour.

Light a charcoal or gas grill. Remove the herbs from the fish, and season each steak with salt and pepper. Set a well-cleaned grill rack about 4 inches above the fire. When the coals are very hot (to test, hold your hand directly over the rack; it's hot enough when you can't keep it there for more than 2 seconds), rub the grill with paper towels that have been dipped in canola oil, and place the fish on the grill. Do not move the steaks until it's time to flip them, or they may stick. Cook the fish 3 to 4 minutes, turn just once, and cook another 3 to 4 minutes. The fish should feel firm to the touch but not hard.

Drizzle a little extra-virgin olive oil over the fish, and serve with plenty of lemon wedges and a little fresh marjoram.

SUGAR SNAP PEAS WITH LEMON AND TOASTED ALMONDS

¼ pound sugar snap peas
1 tablespoon unsalted butter
Zest of ½ lemon, finely chopped
2 tablespoons sliced almonds, toasted
Kosher salt and freshly ground black pepper

Bring ¾ cup salted water to a boil in a saucepan, drop in sugar snaps, and cook for about 1 minute. Pour off all but 1 teaspoon of water. Add butter and zest, swirling to mix.

Remove from heat as soon as the butter has melted and is bubbling. Toss in the almonds, and season with salt and pepper.

SUMMER CAPONATA

6 Japanese eggplants
½ cup extra-virgin olive oil
1 large Vidalia onion, diced
4 medium cloves of garlic, minced
6 large plum tomatoes, halved, seeded, and diced
Salt and freshly ground pepper
½ cup white wine
3 tablespoons balsamic vinegar
1 tablespoon sugar
4 ounces black oil-cured olives (Nyon or Moroccan), pitted and chopped
4 ounces Picholine or other good green olives, pitted and chopped
5 medium-size basil leaves, chopped

Preheat the oven to 200 degrees. Rub 3 of the eggplants with a little oil, and roast in the oven until soft, about 45 minutes. Let cool, and chop roughly.

Quarter the three remaining eggplants lengthwise, and slice ½-inch thick. Heat 3 tablespoons of the oil in a large sauté pan, add the onions, and sauté over medium heat until translucent. Add the garlic and sauté for another 2 minutes. Add the raw eggplant and tomatoes and salt lightly. Cook for 2 minutes. Pour in wine, vinegar, and sugar. Cook down for about 10 minutes, stirring occasionally. Add roasted eggplant, and cook for another 5 minutes. Fold in olives, chopped basil, and remaining oil. Season with salt and pepper, and set aside to cool.

ROASTED-RED-PEPPER RELISH

3 red bell peppers, roasted, peeled, and cut into ½-inch dice
½ cup sun-dried tomatoes, quartered
½ pint yellow cherry or pear tomatoes
1 cup of fresh basil leaves, chopped
3 tablespoons balsamic vinegar
½ cup extra-virgin olive oil
Kosher salt and freshly ground black pepper

Toss the roasted peppers with the sun-dried tomatoes. Slice the fresh tomatoes, some in half and some in quarters, and add to bowl. Add the basil, vinegar, and oil, and mix. Season to taste with salt and pepper. Allow the relish to macerate for about an hour before serving.



FISH GRILLING TIPS

1. Never buy prewrapped fish. Buy from a reliable fishmonger and ask to smell the fish, which should have no odor except of the sea. The flesh should be firm and should not leave a dent when touched.
2. Buy fish the day you are planning to cook it.
3. Ask the fishmonger to keep the fish in one chunk, then slice it into steaks when you get home.
4. If buying from the loin, ask for the center cut. The tail end will be sinewy, and the head end is too wide to make neat portions.
5. The center loin cut is easy to grill as the flesh is cut against the grain and cannot flake. Steaks are easy as well, because the bone holds them together and adds flavor. Fillets are the hardest to grill because they tend to flake, unless they're from a fish with a high fat content, such as salmon.
6. Fish should not be marinated in anything acidic, such as citrus juice or wine, or it will cook, becoming like seiche. Sweet sauces, like barbecue, teriyaki, or fruit-based glazes, should be applied when the fish is almost cooked; otherwise, they can burn and stick.
7. Use regular kitchen utensils, not those two-foot-long barbecue tongs and spatulas, which are unwieldy.

FISH TALE:

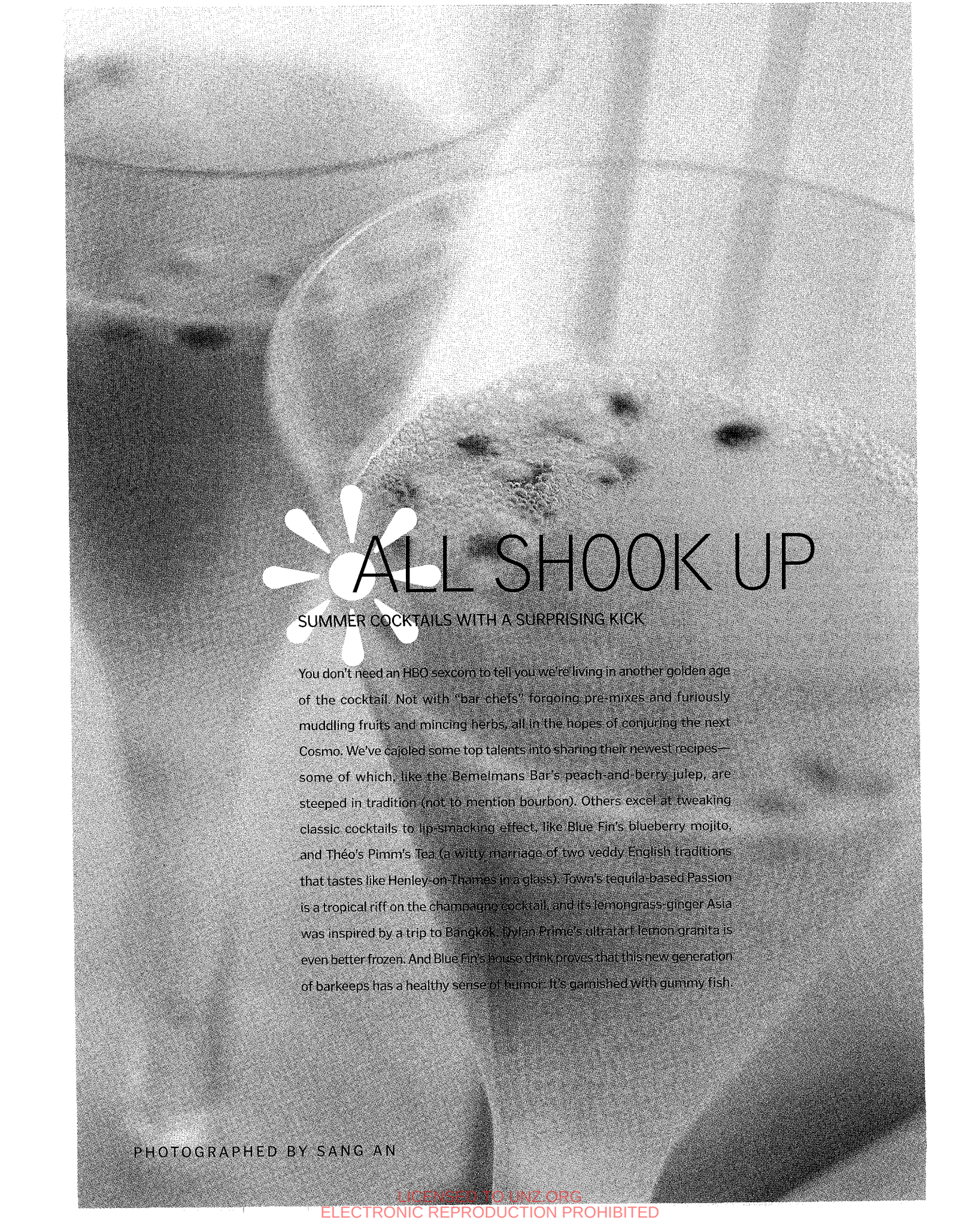
Opposite, top to bottom, swordfish, salmon, and halibut steaks, fresh off the grill; above, clockwise from top, sugar-snap peas with lemon and toasted almonds, summer caponata, and roasted-red-pepper relish.

FOOD STYLING BY ALISON
ATTENBOROUGH; PROP STYLING
BY PHILIPPA BRATHWAITE.
PREVIOUS PAGES: TOP RIGHT,
WHITE BOWLS FROM CRATE &
BARREL; ELONGATED DISH FROM
MXYPLYZYK. BOTTOM RIGHT,
PLATES FROM THE TERENCE
CONRAN SHOP; TRAY FROM BARK;
TABLE FROM R 20TH CENTURY.

PHOTOGRAPHED BY DANA GALLAGHER

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ALL SHOOK UP

SUMMER COCKTAILS WITH A SURPRISING KICK

You don't need an HBO sexcom to tell you we're living in another golden age of the cocktail. Not with "bar chefs" forgoing pre-mixes and furiously muddling fruits and mincing herbs, all in the hopes of conjuring the next Cosmo. We've cajoled some top talents into sharing their newest recipes—some of which, like the Bemelmans Bar's peach-and-berry julep, are steeped in tradition (not to mention bourbon). Others excel at tweaking classic cocktails to lip-smacking effect, like Blue Fin's blueberry mojito, and Théo's Pimm's Tea (a witty marriage of two veddy English traditions that tastes like Henley-on-Thames in a glass). Town's tequila-based Passion is a tropical riff on the champagne cocktail, and its lemongrass-ginger Asia was inspired by a trip to Bangkok. Dylan Prime's ultratart lemon granita is even better frozen. And Blue Fin's house drink proves that this new generation of barkeeps has a healthy sense of humor: It's garnished with gummy fish.

PHOTOGRAPHED BY SANG AN



LIP-SMACKING:
Blue Fin's blueberry
mojito; opposite,
Town's Passion.

EXOTIC

Clockwise from
top left, peach
and-berry jul
from Bemelma
Bar; Dylan lem
granita fro
Dylan Print
Pimm's tea fro
Théo; and Toy
Asia from Tow



THE RECIPES

Each makes one drink.

THE PASSION

ALBERT TRUMMER
TOWN

juice and seeds from 4 passion fruit
ounce lime juice
teaspoons simple syrup, or to taste
(recipe below)
¼ ounce Añejo tequila
¼ ounce Cointreau
¼ cup Moët & Chandon champagne

Place the passion-fruit juice and seeds, lime juice, simple syrup, tequila, and Cointreau in a food processor or blender, and liquefy. Strain (leave the seeds in the juice for a fruitier flavor), pour into a glass filled with ice, add the champagne.

TOWN ASIA

ALBERT TRUMMER
TOWN

½ sticks lemongrass, cut into
¼-inch pieces
juice of 2 limes
½ teaspoons simple syrup, or to taste
(recipe below)
paper-thin slice of peeled fresh ginger
1 ounce Tanqueray No. Ten gin
1 ounce club soda

Place lemongrass, lime juice, simple syrup, and ginger in a food processor, and purée. Allow to rest for 30 minutes. Pass purée through a fine strainer. Pour the juice into a shaker filled with ice, and add the gin. Shake well. Strain into a glass filled with ice, dilute with club soda, and stir to incorporate.

PEACH-AND-BERRY JULEP

DALE DEGROFF
BEMELMANS BAR AT THE
CARLYLE HOTEL

1 slice peach
1 sprig of mint
1 small strawberry
2 raspberries
2 blueberries
¼ ounce fresh lemon juice
¼ ounce simple syrup (recipe below)
½ ounce Marie Brizard peach liqueur
½ ounces bourbon
Garnish: Peach slice and a sprig of mint

Muddle the peach slice, mint sprig, the berries, the lemon juice, and the syrup in a shaker until the fruit is crushed. Add peach liqueur, bourbon, and ice, and shake well. Strain into a highball glass filled

with crushed ice. Garnish with peach slice and mint.

THE BLUE FIN

GREG HARRINGTON
BLUE FIN

2 ounces Absolut Citron
1 ounce Hpnotiq liqueur (available from Union Square Wines and Spirits)
3 ounces white cranberry juice
Garnish: Gummy fish

Add the Absolut Citron, Hpnotiq, and cranberry juice to a shaker filled with ice. Shake well, and pour into an old-fashioned glass. Garnish with gummy fish.

BLUEBERRY MOJITO

GREG HARRINGTON
BLUE FIN

8 blueberries
6 to 8 mint leaves
3 ounces club soda
2 ounces Bacardi Limón
½ ounce simple syrup (recipe below)
1 lime wedge or splash fresh lime juice
Garnish: Mint sprig and additional blueberries

Muddle the blueberries and mint with a splash of soda in a shaker until they're crushed. Fill a shaker with ice, and add the Bacardi, lime, and simple syrup. Shake together, strain into a glass filled with ice, and add the soda. Garnish with mint and blueberries.

PIMM'S TEA

DAMIAN WINDSOR
THÉO

1½ ounces Pimm's
1 ounce strawberry simple syrup
(soak 3 chopped strawberries in 2 ounces simple syrup overnight; recipe for simple syrup below)
4 ounces brewed breakfast tea, chilled
Garnish: Fresh strawberries

Place the Pimm's, syrup, and tea in a shaker. Shake well, and pour into a highball glass filled with ice. Garnish with strawberries.

MADISON FIZZ

AUDREY SAUNDERS
BEMELMANS BAR AT THE
CARLYLE HOTEL

¾ ounce lemon juice
¾ ounce simple syrup (recipe below)
½ ounce Marie Brizard apricot liqueur
1 ounce Bombay gin
1½ to 2 ounces champagne
Garnish: Mint sprig or slice of apricot

TASTES
LIKE SUMMER



Add the lemon juice, syrup, apricot liqueur, and gin to a shaker filled with ice. Shake well, and strain into a glass filled with ice. Top with champagne, stir gently, and garnish with mint or sliced apricot.

DYLAN LEMON GRANITA

JOHN MAUTONE
DYLAN PRIME

1 ounce Stolichnaya Limonnaya vodka
1½ ounces Pallini limoncello
1 ounce fresh lemon juice
1½ ounces simple syrup, or to taste
(recipe below)
1 ounce orange juice
Garnish: Twist of orange or lemon peel

Place the vodka, limoncello, lemon juice, simple syrup, and orange juice in a shaker. Shake well, and pour over a glass of shaved ice; garnish with lemon or orange peel. (Or place the drink in a tray in the freezer until set and scrape into a glass.)

To make simple syrup: Combine 1 cup granulated sugar and 1 cup water in a saucepan. Bring the mixture to a boil for a few seconds. Set aside to cool.

Measurement note: One fluid ounce equals two tablespoons.

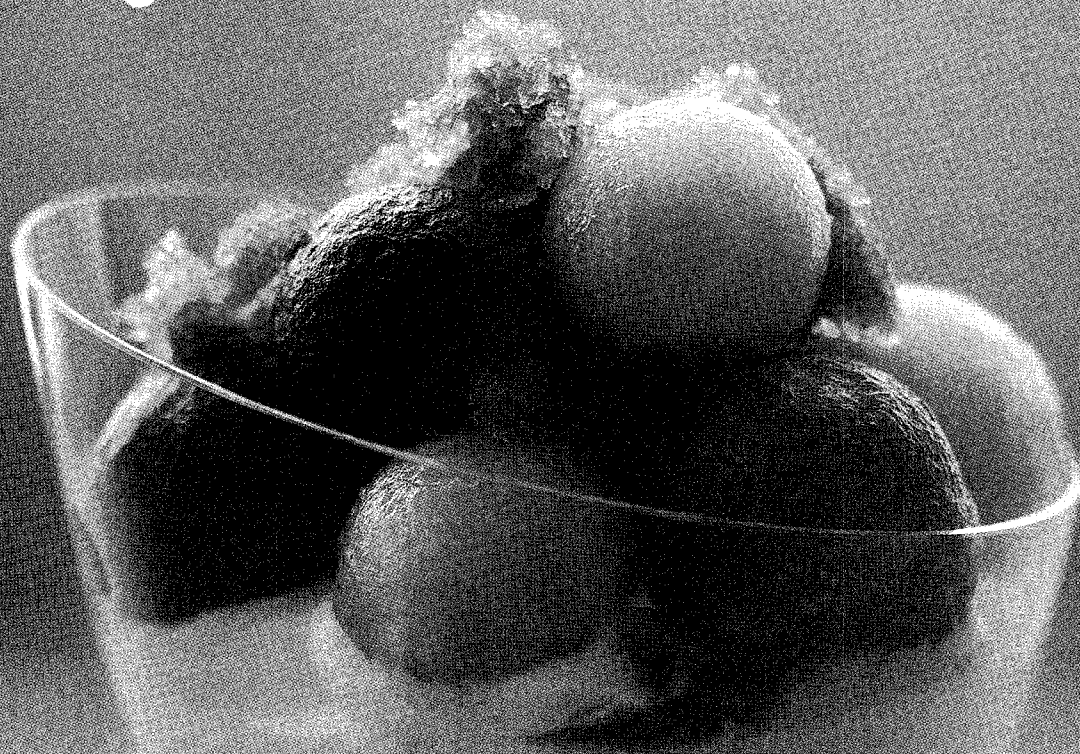
CHASING THE BLUE:
Above, Blue Fin's namesake house drink.

FOOD STYLING BY RORI TROVATO;
PROP STYLING BY PHILIPPA
BRATHWAITE. PREVIOUS PAGES:
LEFT, GLASS FROM THE TERENCE
CONRAN SHOP; RIGHT, GLASS FROM
BARK. OPPOSITE PAGE: TOP LEFT,
GLASS FROM TAKASHIMAYA; TOP
RIGHT, GLASS FROM THE TERENCE
CONRAN SHOP; SPOON FROM CRATE
& BARREL; BOTTOM LEFT,
STRAIGHT-SIDED GLASSES FROM
TAKASHIMAYA, FLARED GLASS
FROM AD HOC; BOTTOM RIGHT,
GLASS FROM TAKASHIMAYA. THIS
PAGE, GLASS FROM BREUKELLEN.



SHORT AND SWEET

BARELY COOKED DESSERTS THAT BRING OUT THE BEST IN FRUIT



How about a nice piece of fruit? Better yet, how about several nice pieces of fruit, cooked just enough to intensify their peak-season flavor (something even the fickle gods of the Greenmarket can't guarantee). To finish a summer meal, nothing tops a juicy peach—except maybe the caramel-drenched peach upside-down cake from Craft. Or Théo's fragrant, cinnamon-spiced blackberry cobbler with candied-ginger cream. We love the pâtisserie-window looks of the rustic apricot galette from the just-published *Chez Panisse Fruit*, with Jacques Pépin's "crunch tart" dough and a mix of crushed almonds and amaretti that Alice Waters and her cooks call "moondust." There's a very-berry summer pudding from Judson Grill that could pass for a napoleon: a layered construction of cinnamon brioche toast and crème fraîche-enriched yogurt. A barely cooked berry compote nestles up to Craft's fluffy steamed lemon pudding. We haven't decided whether frying rum-macerated peaches in a light and crunchy beer beignet batter, as they do at Town, completely obliterates any vestigial nutritional benefits, but frankly we couldn't care less. And what do you call Blue Fin's glass full of citrusy cream, juicy watermelon, and cantaloupe, and a shower of shaved melon granita? Simply parfait.



LIFE'S A PEACH:
Craft's peach upside-
down cake; opposite,
Blue Fin's frozen
melon parfait.

PHOTOGRAPHED BY RICHARD JUNG



WHAT GOES AROUND:
Above, JIudson Grill's
summer pudding.

THE RECIPES

PEACH UPSIDE-DOWN CAKE

KAREN DEMASCO
CRAFT

Makes a 10-inch cake, serving 6 to 8.

Caramel:

6 tablespoons butter plus additional
for the pan

1 cup sugar

4 to 6 fresh peaches, halved and
pitted (nectarines, apricots, or
plums can be substituted)

Cake:

1 cup granulated sugar

½ cup melted butter

2 eggs

1½ cups all-purpose flour

2 teaspoons baking powder

1 teaspoon salt

½ cup buttermilk

2 teaspoons vanilla extract

Caramel: Butter a 10-inch cake
pan, line the bottom with parch-
ment paper, and butter the paper.
Place 2 tablespoons water and

sugar in a saucepan, and stir to-
gether. Cook over high heat,
swirling the pan (do not stir), until
the mixture turns a golden
caramel color. Immediately re-
move the pan from the heat, and
whisk in the butter (be careful; the
mixture will foam). Pour the
caramel into the bottom of the
prepared cake pan. Cover the bot-
tom of the pan with the peach
halves, cut-side-down.

Cake: Preheat the oven to 350 de-
grees. Add the sugar and melted
butter to the bowl of a mixer fitted
with a whisk attachment, and beat
until combined. Add eggs, and
whisk until the mixture is light and
fluffy. Sift together flour, baking
powder, and salt. Stir the butter-
milk and vanilla extract together.
With mixer set on low speed, add
the dry ingredients by thirds, alter-
nating with the liquid ingredients,
to the butter mixture. When it's all
fully blended, pour the batter into
the pan over the peaches and bake,

rotating it front-to-back after the
first 15 minutes, for about 50 min-
utes or until the cake is golden
brown and springy to the touch.
Remove from the oven, and allow
to sit for about 10 minutes before
inverting onto a platter.

LEMON STEAMED PUDDING WITH BERRY COMPOTE

KAREN DEMASCO
CRAFT

Serves 8.

Pudding:

Softened butter for ramekins

¾ cup granulated sugar plus addi-
tional for ramekins

1 cup buttermilk

¼ cup lemon juice

3 eggs, separated

¼ cup plus 1 tablespoon all-purpose
flour

¼ teaspoon salt

Zest of 2 lemons, finely chopped

Berry compote:

2 cups blueberries

2 cups raspberries

¼ cup sugar

Preheat the oven to 325 degrees.

Pudding: Grease the insides of
eight 4-ounce ramekins with but-
ter and coat with granulated sugar.

Combine in a mixing bowl the
buttermilk, lemon juice, and the
egg yolks. Mix the flour, remaining
sugar, salt, and lemon zest in an-
other bowl. Whip the egg whites in
a third bowl until soft peaks form.
Whisk the dry ingredients with the
buttermilk mixture, and fold in the
egg whites gently, a third at a time.
Ladle the batter into the prepared
ramekins, filling them almost to
the top. Place the puddings in a
roasting pan, and pour warm water
around them until it comes
halfway up the sides of the
ramekins. Cover with foil, and bake
for 18 minutes or until puddings
begin to rise slightly. Remove the
foil, rotate the pan front-to-back,
and bake for another 20 to 25 min-
utes, until pudding is golden and
springs back when touched.

Compote: While the pudding is
baking, place the blueberries in a
saucepan with the sugar and cook
over medium heat until berries
just start to burst. Remove from
heat and fold in raspberries.

Serve puddings at room temper-
ature, or reheat in a warm-water
bath before inverting onto plates
and surrounding with compote.

APRICOT GALETTE

ADAPTED FROM ALICE WATERS'S
CHEZ PANISSE FRUIT
(HARPERCOLLINS; \$34.95)

Serves 8.

Dough:

2 cups unbleached all-purpose flour
1 teaspoon sugar
¼ teaspoon salt
12 tablespoons (1½ sticks) unsalted
butter, chilled, cut into ½-inch
pieces

Combine the flour, sugar, and salt in a large mixing bowl. Cut in 4 tablespoons of the butter, mixing until the dough resembles coarse cornmeal. Cut in the remaining 8 tablespoons of butter with the pastry blender, until the biggest pieces are the size of large peas, or a little larger. Dribble 7 tablespoons of ice water into the flour mixture, tossing and mixing between additions, until the dough just holds together. (Do not pinch or squeeze the dough, or it will toughen.) Keep tossing the mixture until it starts to pull together; it will look rather ropy, with some dry patches. If it looks like there are more dry patches than ropy parts, add another tablespoon of water and toss until it comes together. Divide the dough in half, press each half into a 4-inch disk, and wrap tightly in plastic wrap. Refrigerate for at least 30 minutes before rolling out (the dough will keep in the freezer for a few weeks).

When you are ready to roll out the dough, take one disk from the refrigerator at a time. Let it soften slightly so that it is malleable but still cold. Unwrap the dough and press the edges of the disk so that there are no cracks. On a lightly floured surface, roll out the disk into a 14-inch circle about ⅛ inch thick. Brush off excess flour with a dry pastry brush. Transfer the dough to a parchment-lined baking sheet and refrigerate at least ½ hour before using. (Rolled-out dough may be frozen and used the next day.) Makes enough for 2 open galettes or 1 covered tart.

Galette:

1 tablespoon ground almonds
1 tablespoon flour
¼ cup plus 3 tablespoons sugar
1 tablespoon amaretti, pulverized
10 ounces galette dough, rolled into a
14-inch circle and chilled
1½ pounds ripe apricots

1 tablespoon unsalted butter, melted
Apricot jam (optional)

Preheat the oven to 400 degrees. Place a pizza stone, if you have one, on a lower rack.

Toss the ground almonds, flour, 1 tablespoon of the sugar, and pulverized amaretti together. Remove the prerolled dough from the refrigerator or freezer, and place on a buttered or parchment-lined baking sheet. Sprinkle the almond-amaretti powder evenly over the pastry, leaving a 1½-inch border uncoated. Cut apricots in half (in quarters if they are large), removing pits. Arrange the fruit, skin-side-down, in concentric circles on the dough, making a single layer of snugly touching pieces, leaving the border bare. Sprinkle ¼ cup of the sugar evenly over the fruit.

While rotating the tart, fold the

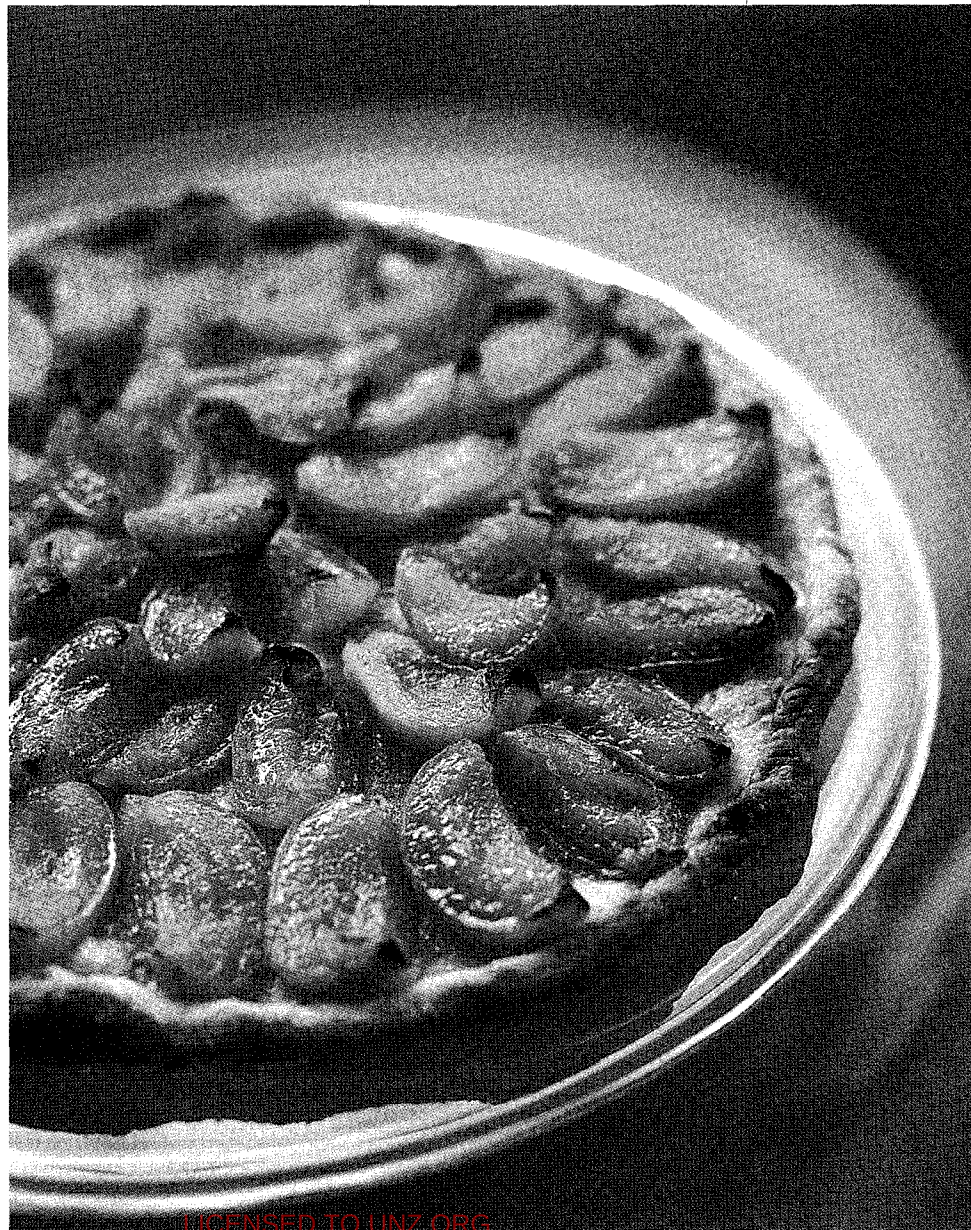
border of exposed dough up and over itself at regular intervals, crimping and pushing it up against the fruit, creating a rim that resembles a length of rope. Pinch off any excess dough. (Make sure there are no breaks that will let juices leak.) Brush the border with melted butter, and sprinkle it with 2 tablespoons sugar.

Bake in the lower third of the oven (preferably on a pizza stone) for about 45 to 50 minutes, until the crust is well browned and its edges are slightly caramelized. As soon as the galette is out of the oven, use a large metal spatula to slide it onto a cooling rack, to keep it from getting soggy.

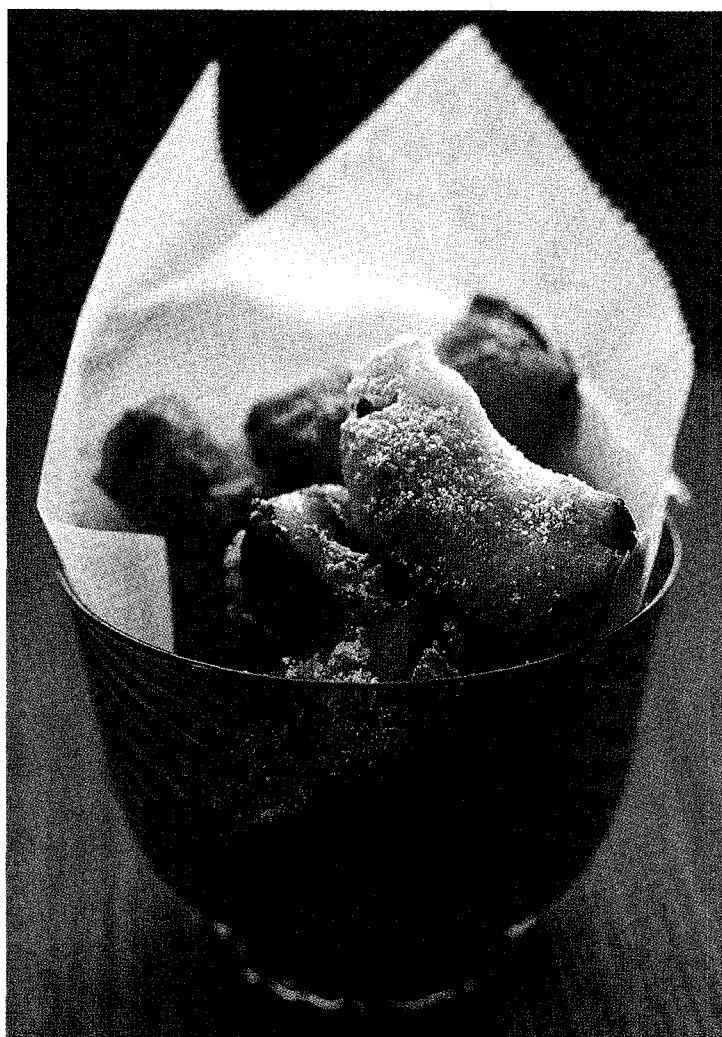
Let cool for 20 minutes. If you want to glaze the tart, brush the fruit lightly with a little warmed apricot jam. Serve warm, with vanilla ice cream.

TASTES
LIKE SUMMER

ANOTHER COAST
HEARD FROM:
Below, Alice Waters's
apricot galette.



NEXT STOP,
CAFÉ DU MONDE:
Right, Town's summer
fruit beignets.



SUMMER PUDDING (DECONSTRUCTED)

DEBORAH SNYDER

JUDSON GRILL

Serves 6.

Fruit compote:

1 vanilla bean, split, seeds scraped
2 lemons, finely zested and juiced
¾ cup sugar, or more to taste

2 pints strawberries, rinsed, hulled
and halved

1 pint blueberries, rinsed and picked
through

1 pint raspberries and/or blackberries

Cinnamon butter:

6 tablespoons butter, softened
½ teaspoon cinnamon

1½ tablespoons sugar

Crème fraîche yogurt:

1 pint whole-milk yogurt, drained
overnight through cheesecloth

1 cup crème fraîche, whipped

2 tablespoons sugar

Large brioche loaf

¾ cup turbinado sugar

Compote: Place the vanilla seeds
and pod, lemon zest and juice,

sugar, and ½ cup water in a medi-
um saucepan and bring to a boil.
Reduce the heat to a simmer, add
the berries, and stir until they be-
gin to pop and release their juices,
about 1 minute. Set aside to cool.

Cinnamon butter: Place the butter,
cinnamon, and sugar in a bowl,
and cream together until smooth.

Crème fraîche yogurt: Fold the yo-
gurt, crème fraîche, and sugar to-
gether in a bowl. Refrigerate until
ready to assemble the puddings.

Brioche: Preheat the oven to 400
degrees. Cut the brioche into 18
thin slices. With a 3-inch cookie
cutter, cut out 18 disks. Spread
each circle with cinnamon butter
on one side and sprinkle with the
turbinado sugar. Place the circles
on a cookie sheet and bake in the
oven until golden and crisp, about
10 minutes. Set aside to cool.

Assembly: Cover one of the
brioche disks with about 2 table-
spoons of the compote, place 1 ta-
blespoon of the yogurt mixture in
the center, and place a second cir-

cle of brioche on top. Cover with
more of the berry compote and
cream, and cap with a third disk.
Repeat to make five more pud-
dings. Place the puddings on a flat
platter and refrigerate for no
longer than 4 hours. Serve at room
temperature, surrounded on a
plate by the remaining compote
and yogurt.

FROZEN MELON PARFAIT

JOSEPH MURPHY

BLUE FIN

Serves 6.

2 eggs, separated

1 cup sugar

1 cup cream

Zest of 1 orange

1 cantaloupe

1 Sugar Baby watermelon

Whip the yolks with 3 tablespoons
of sugar in a bowl, and set aside.
Whip the egg whites until fluffy in
a large bowl, and gradually add 5
tablespoons sugar, continuing to
beat until stiff peaks form. Whip
the cream to soft peaks. Fold all
the ingredients together, along
with the zest. Fill six goblets
halfway with the parfait, and place
in the freezer for 2 to 3 hours.

Using a small melon baller,
scoop 2 cups of balls from each
melon, and set aside. Cut out the
remaining cantaloupe flesh, and
purée with sugar to taste, to make
about ½ cup. Pour the purée into a
shallow container, and freeze. Cut
the remaining watermelon into
chunks, strain the juice from
them, place the juice in a contain-
er, and freeze.

Scrape the frozen melon mix-
tures with a spoon or fork to form
granules of melon ice. Arrange the
melon balls over the parfait, and
top with the ice granules.

BLACKBERRY COBBLER

SONIA EL-NAWAL

THÉO

Serves 6.

Topping:

½ cup unsalted butter, softened

2 tablespoons sugar

1 cup all-purpose flour

1½ teaspoons baking powder

¼ teaspoon salt

¼ cup milk

1 egg

1 teaspoon vanilla extract

Filling:

4 pints blackberries

FOOD STYLING BY ALISON
ATTENBOROUGH; PROP STYLING
BY PHILIPPA BRATHWAITE.
PAGE 60: SPOON BY CALVIN KLEIN,
FABRIC FROM B&J FABRICS. PAGE 61:
FLATWARE BY CALVIN KLEIN;
PILLOWCASE FROM BERGDORF
GOODMAN. PREVIOUS PAGES: LEFT,
GLASS PLATE FROM BARK; BEADED
PLACE MAT FROM BERGDORF
GOODMAN; FORK BY CALVIN KLEIN.
RIGHT, GLASS CAKE STAND BY
CALVIN KLEIN; GREEN PLANTER
FROM BERGDORF GOODMAN. THIS
PAGE: BOWL AND CUSHION COVER
FROM BERGDORF GOODMAN.
OPPOSITE, TOP: BOWLS FROM
BARK; TABLECLOTH FROM
BERGDORF GOODMAN.

1/3 cup dark brown sugar
 1/3 cup sugar
 1/2 teaspoon cinnamon
 1 tablespoon cornstarch
Ginger cream:
 1 cup heavy cream
 1/4 cup powdered sugar
 3 tablespoons finely diced
 candied ginger

Preheat the oven to 350 degrees.

Cobbler: Beat butter and sugar in the bowl of a mixer fitted with a paddle attachment, or with a hand mixer, for 2 minutes. Mix flour, baking powder, and salt together. Mix milk, egg, and vanilla extract together in another bowl. Add a third of the dry mixture to the butter mixture, beating on low speed, then a third of the wet mixture; continue alternating until all are combined.

Butter a 5-by-9-inch Pyrex dish, and sprinkle with sugar to coat. Toss the blackberries with the sugars, cinnamon, and cornstarch to coat and transfer to the Pyrex dish. Spoon the topping over the berries. Bake for 40 to 45 minutes or until the top is golden.

Ginger cream: Whip the cream with the powdered sugar. Fold in the candied ginger. Serve the cobbler warm topped with ginger cream.

SUMMER FRUIT BEIGNETS

Serves 6.

NANCY KERSHNER
TOWN

Batter:

2 teaspoons dry yeast
 1/2 cup milk
 2 cups all-purpose flour
 1 tablespoon sugar
 1 teaspoon salt
 1/2 cup beer
 3 tablespoons melted butter
 4 eggs, lightly beaten

Fruit:

4 large ripe peaches, skinned, pitted,
 and cut into 6 to 8 pieces
 (nectarines, cape gooseberries,
 plums, or apricots may be substituted)
 1/2 cup sugar
 1/4 cup rum
 Confectioners' sugar for garnish
 Peanut or canola oil for frying

Batter: Dissolve the yeast in the milk. Place the flour, sugar, and salt into the bowl of a food mixer fitted with a whisk. Add the beer, milk, butter, and eggs to a meas-

uring cup, and gradually pour into the bowl while whisking at medium speed until the mixture is smooth. Strain through a sieve to remove any lumps, and allow to rest for 30 minutes at room temperature. Additional milk can be added; the mixture should be about as thick as pancake batter. (The batter will keep in the refrigerator for up to 2 days.)

Fruit: Sprinkle the fruit with sugar and rum, and allow to macerate at room temperature for 1 hour. Fill a large saucepan with about 2 inches of oil, and heat to 350 degrees. (If you don't have a thermometer, test the oil temperature by dropping in a bit of batter; it should float and turn golden in 2 to 3 minutes.) Dip the fruit, one piece at a time, into the batter, and lower gently into the oil. Fry for 2 minutes, turn, and fry until golden brown on all sides, about 2 more minutes. Serve warm, sprinkled with confectioners' sugar. Chocolate sauce and ice cream are great accompaniments.



CREAM OF THE CROP:
Left, Théo's blackberry cobbler with ginger cream; below, Craft's lemon steamed pudding with berry compote.



AMANDA BURDEN, THE HEAD OF THE CITY PLANNING COMMISSION, IS THE NEW-LOOK BLOOMBERG PUBLIC SERVANT: MONIED, SOCIALLY CONNECTED, WITH A SHARPLY HONED AESTHETIC SENSE. AND—LET'S NOT FORGET—A HIGHLY AMBITIOUS AGENDA. BY RALPH GARDNER JR.

SOCIAL PLANNER

ASKED HIS OPINION OF DONALD TRUMP'S DEVELOPMENT ON THE UPPER WEST SIDE, THE AVERAGE ink-stained, Men's Wearhouse-shopping city bureaucrat would probably take a pass. Not so Amanda Burden. "It could be a lot better," she says, without hesitation. "I think the architecture is very disappointing." What about the landscaping, the open spaces, the pathways? "Very banal," she sniffs. • Meet the new Bloomberg-era civil servant, an individual, not unlike the mayor himself, who doesn't need the job—who's not only well-off but well connected—but is motivated to make a difference. • The City Planning Commission—the agency charged with charting the city's growth—hasn't exactly been an engine for innovation over the past couple of decades. But observers say that some of the fossils over at the Department of City Planning (Burden actually wears two hats, as chair of the commission and director of the Department

of City Planning) have a renewed spring in their step and are wearing more adventurous bow ties since the new administration took office. Part of it may be that Mayor Bloomberg has shown an interest in building and design worthy of a billionaire with many homes who knows how nice things can be when you do them right.

And then there's September 11. It has heightened awareness of the symbolic importance of development, and not just at the World Trade Center site. In the same way that a great athlete wants to reassert his authority the first time he steps back on the court, there's an almost palpable need to seize the moment, to build, to make something even better.

It probably also doesn't hurt Burden's standing in city government that she and the mayor live within a few doors of each other on the same elegant stretch of 79th Street just off Madison Avenue.

"I see him when I'm out walking my dog," she

reports. "He's getting in his car to go in to work."

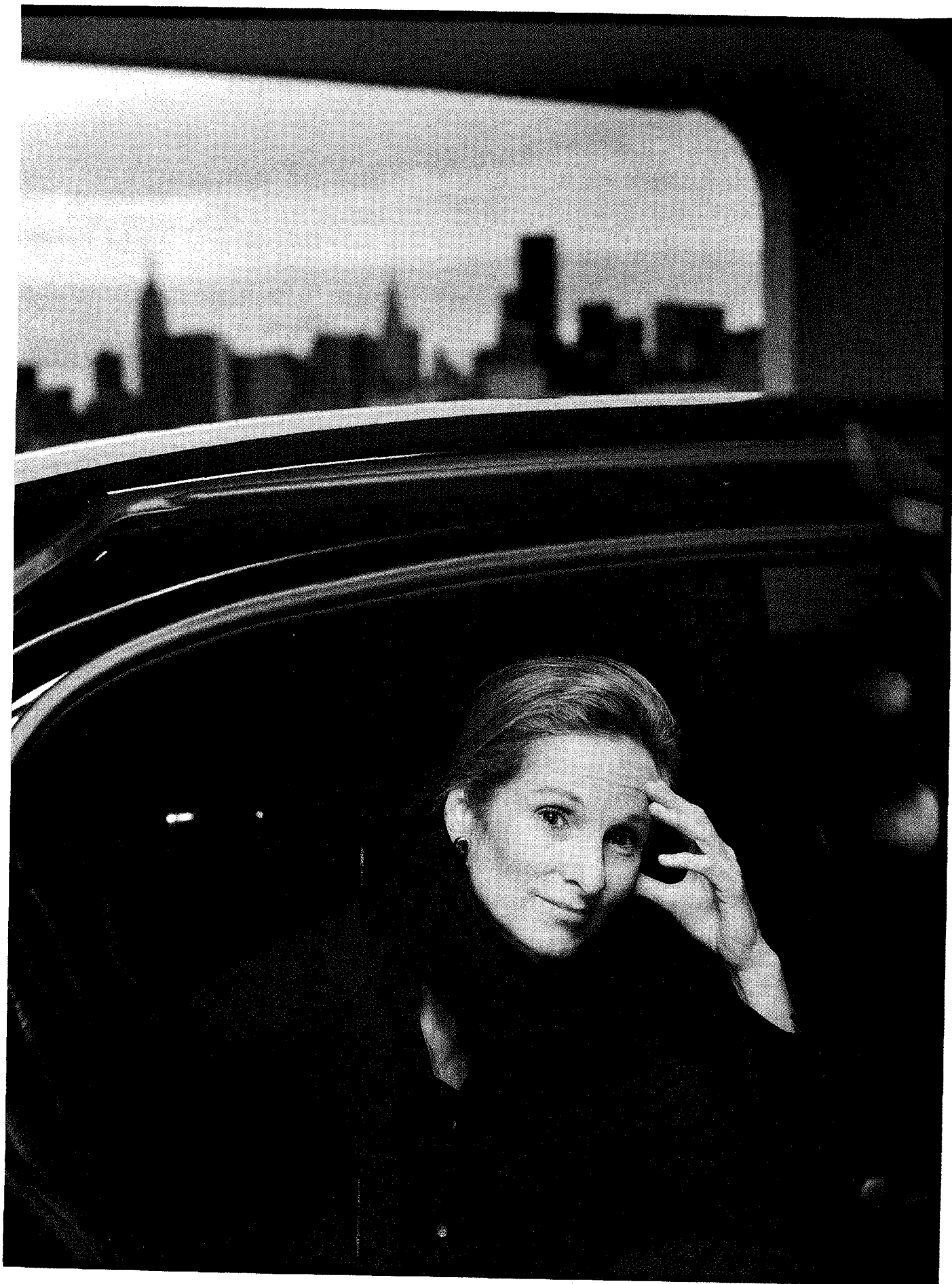
And the mayor doesn't give her grief that she's not already there? "No, well, this *is* at 6:30," she says.

THOUGH BURDEN, 58, HAS EARNED HER stripes—she's been involved with development in the city for a quarter-century; her projects include Battery Park City and the Midtown Community Court, and she's spent over a decade as a member of the City Planning Commission—until now her accomplishments have failed to remove the scarlet letter *S*, for *socialite*, from her smooth forehead. It probably couldn't have helped but attach itself to the unobtrusive beauty: Her mother was "Babe" Paley, the aloof fashion muse of the sixties and wife of CBS founder William Paley, Amanda's stepfather. Her father, Babe's first husband, was Stanley Mortimer, the heir to the Standard Oil fortune.



PHOTOGRAPHED BY BEN BAKER

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"She's been underestimated," contends Kent Barwick, the head of the Municipal Art Society. "Somebody who is thought of as beautiful and social and at lots of events has to work twice as hard to stay even. I think she has worked *more* than twice as hard."

Burden's choice of husbands and boyfriends hasn't been engineered to keep her out of the gossip columns either. Her first husband was Carter Burden, a descendant of Commodore Vanderbilt who owned the *Village Voice* and *New York* and became a respected New York City Councilman. Her second was Steve Ross, the charismatic head of Warner Communications. And for the last decade Amanda has dated Charlie Rose, the TV personality.

"Amanda, like Jacqueline Onassis, tended to be written off as a socialite with good intentions," observes the architect James Polshek, who got to know Burden when he was trying to design buildings for Battery Park City to her demanding specifications. "It wasn't the case with Jackie, either. Both of them are very effective in corraling opinion, mediating disputes, and building consensus, and are very sharp observers of character."

But there's one major difference between them. "Jackie," Polshek says, "never had an official governmental position."

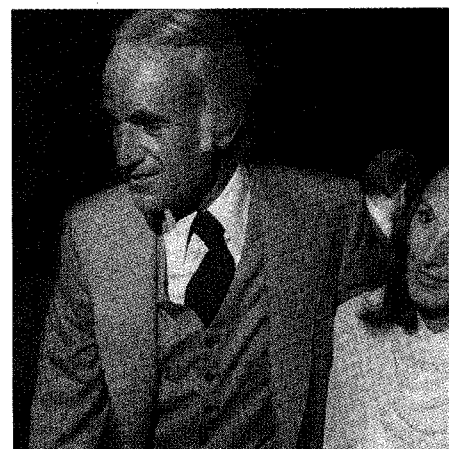
ON A SIDE TABLE IN BURDEN'S OFFICE AT 22 Reade Street—large and frayed in the way that only local-government offices can be—are framed photographs of the chairwoman's two children with Carter Burden: Carter Jr., 34, an Internet entrepreneur, and Belle, 32, a lawyer. There are also a couple of pictures of Amanda arm in arm with Charlie Rose out in Colorado, where they annually attend the Aspen Institute for global-minded big shots.

"She's had her eye on the goal—to be in the business of helping to shape a better city—since I met her," says Margot Wellington, the former executive director of the Municipal Art Society, who got to know Burden back in the mid-seventies. At that time, divorced from Carter, Burden was raising two small children and fishing around for a career. "But she's also very aware of the social side of things."

As if to counter any doubts, Burden has wasted no time staking out an ambitious agenda for her department. It includes restoring lower Manhattan and bringing commuter rail service there, increasing access to the Manhattan and Brooklyn waterfronts, rezoning parts of



LIGHT BURDEN: This page, clockwise from top, Amanda at her wedding to Carter Burden, flanked by William S. Paley and Babe Paley, 1964; Steve Ross and Burden, 1976; with Charlie Rose. Opposite page, Burden and Mayor Bloomberg on the stairs at City Hall this January.



the city including East Harlem and Greenpoint, and doing all of it while promoting design excellence.

"If you go back to the history of city planning over the last twenty years, you won't find that kind of comprehensive strategic look at New York," contends Richard Kahan, who served as Burden's boss at both the New York State Urban Development Corporation and, later, the Battery Park City Authority.

"We are looking at every single significant undeveloped site in the city," Burden says. "Here's what happened before—the department would basically wait until a developer came and then responded. We're actually getting out there ahead of the curve and looking at what should happen at these important sites."

Burden was apparently always Bloomberg's first choice for the job. However, other members of his administration and the

real-estate industry weren't initially swept away. "People were trying to say she was anti-development," says one of her supporters. "If you're for architecture, you're supposed to be anti-development. My impression was that the mayor always wanted her, but she had to make a case for herself."

The person with whom she most importantly had to do so was Deputy Mayor Dan Doctoroff. He was backing a different horse: Alex Garvin, the Yale professor and master city planner with whom Doctoroff, a venture capitalist, had worked for six years on the effort to win the 2012 Olympics for New York City.

Doctoroff interviewed Burden three times. "I did extensive due diligence," he says, "and what I found was somebody who was strikingly substantive, passionate about her work, passionate about New York City, and had a sense of where she wanted to take the City Planning Commission. I was very comfortable."

And Burden seems equally comfortable adapting to the unadorned city-government lifestyle. Her daily uniform is a navy Calvin Klein suit and simple gold jewelry. Since she took her new job, she says, her problem hasn't been losing weight but gaining it. She works seven days a week and survives on tuna sandwiches, which she brings to work, and Power Bars. She doesn't have a personal trainer or attend Pilates or Lotte Burke. "I don't have time," she explains. "I have a treadmill in the apartment, and sometimes I do that."

"All her life she's been called 'The Socialite,'" says Herbert Muschamp, the

New York *Times* architecture critic and a friend of Burden's. "She can't deny responsibility for that. She looks the way she looks, and she doesn't cover her face with her hands when Bill Cunningham or Patrick McMullan" take her picture.

Nevertheless, says another friend, "there's a powerful ambivalence that when she's enacting that role, she's reenacting her mother. It's always been this kind of struggle."

TO APPRECIATE HOW FAR AMANDA BURDEN has traveled without ever leaving the city of her birth, one need only go through

to life than throwing the perfect dinner party. She says part of the reason she dropped out of Wellesley was because the college didn't cancel exams after JFK's assassination; she also taught public school in Harlem after her 1964 marriage to Carter. But the transformation she witnessed in Kennedy after he toured the rural South and experienced the extent of poverty in America, it seems, gave her a greater appreciation for the underdog.

"He kept saying, 'I didn't know. I had no idea,'" Burden remembers. "He was really committed to social justice in a way we haven't seen for a couple of decades. I

the ideal layout of plazas, the heights of steps, and the location of benches. It was the perfect assignment for an animal behaviorist fresh out of college.

"He asked, 'What can you do?'" Burden recalls, referring to a friend who worked with Whyte at his Project for Public Spaces. "And I said, 'I can take quantitative analysis of behavior.' He said, 'You're kidding. We will hire you today.'"

Burden would eventually join an architecture firm, Gruzen & Partners, and get a graduate degree from Columbia in urban planning (her thesis on solid-waste management was apparently a barn-burner; it

"This is her life," explains Herbert Muschamp. "IT'S NOT A HOBBY. It's not like collecting porcelain. SHE REALLY WANTS TO MAKE A DIFFERENCE."

back issues of *Vogue*. In a 1965 piece titled "The Young Joyous Life of Mr. and Mrs. S. Carter Burden, Junior"—which included several pages rhapsodizing about their Francis Bacon- and Dubuffet-filled starter apartment at the Dakota, with photographs by Horst—the magazine seemed determined to anoint Burden her mother's successor as a grande dame of the social scene.

"Her most intimate friend is still her mother," the magazine whispered. "She respects her judgment, admires her taste, shares her concern for things of beauty and copies her, trivially but touchingly, in her way of arranging flowers."

The next year, a panel of fashion designers put Burden, all of 22, in first place on the best-dressed list. "Goodbye Jackie, Hello Amanda!" *Time* magazine announced.

Burden's relationship with her famous mother, however, was far from chummy. In fact, according to Burden, it was virtually nonexistent. "It was her choice, not mine," she says. "That's why I don't like to talk about it. It's painful. It certainly made sure that my daughter had a lot of help from me."

"Her mother was an unhappy person," says a good friend of Burden's. "There was an enormous amount of competitiveness with Amanda, which she took out on her by making her feel unattractive. She's had to create her own self-esteem."

One of the people who showed her how, by way of example, was Bobby Kennedy. Carter worked in his Senate office after he graduated from law school in 1966. "We spent a lot of time with him because Ethel was obviously with the kids in Washington," Amanda remembers. "We had dinner with him two or three times a week."

Burden already knew there was more

still think of him in what I'm doing now."

Her magazine-perfect marriage to Carter ended in 1972. "They got married very young, you have to understand," explains Bartle Bull, a novelist and Carter's Harvard schoolmate. At the time of their engagement, Amanda was 18. Among her closest friends is Susan Burden, Carter's second wife. "We became close right away," Amanda says. Carter died in 1996 of heart failure.

"After Carter and I divorced, I said, 'Oh, my God, I haven't even graduated,'" Burden remembers. "I thought about working at the zoo, actually studying animals, because I'm a passionate bird-watcher."

She moved with the children to a Gracie Square apartment and commuted to Sarah Lawrence because a leading animal behaviorist was teaching there. It took her six years to graduate. When she did, she wanted to move to Africa to work with Jane Goodall and her chimps.

"Carter wouldn't hear of it," she remembers. "He said, 'You've got to be kidding. You can't take the kids to Africa.' I said, 'Oh.'"

THAT SAME DAY, SHE RAN INTO A FRIEND who was working for William "Holly" Whyte, the legendary urbanologist who, together with Jane Jacobs, had developed the theory that cities and their architecture should conform to human needs rather than reducing people to mere bit players scurrying in the shadows of Modernism's masterpieces (and more than occasional monstrosities). To them, a city's greatness could be measured, literally, not by the height of its buildings but by the vitality of its sidewalks.

And Whyte set out to do just that, analyzing how people used public spaces and



won the award for best thesis). But it was the values she absorbed working for Whyte, based on common sense and practicality, that helped create her personality as a city planner. That and a sense of style and taste—attributes she ascribes to her stepfather, but ones that were undoubtedly passed down to her, however reluctantly from both their (continued on page 103)

BestBets

RIMA SUQI



Sacks of Fruit Even the mom who has everything could use another makeup bag. Designed by Orla Kiely, a textile turned fashion designer based in London, these laminated cotton canvas bags come in two sizes (\$25 and \$32), in your choice of red, blue, or green.

► **FLIGHT 001**
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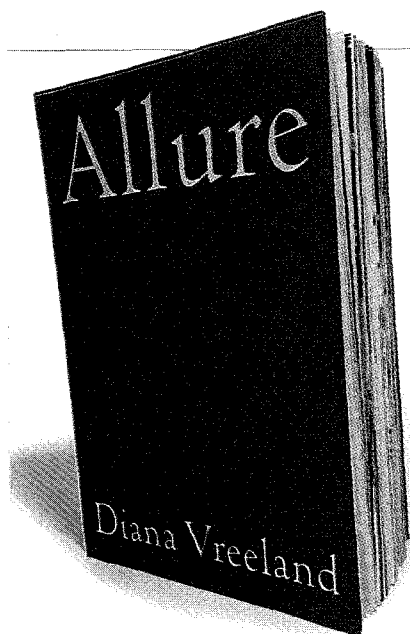
Petal to the Metal Most floral arrangements last only about a week, but one cast in precious metal will delight your mom for many Mother's Days to come. John Iverson's hydrangea bracelet comes in sterling silver (pictured) or in eighteen-karat gold. Matching earrings and necklaces, too, in either metal (\$795 for silver, \$3,400 for gold).

► **TAKASHIMAYA**
693 Fifth Avenue, near 54th Street
212-350-0100
800-753-2038

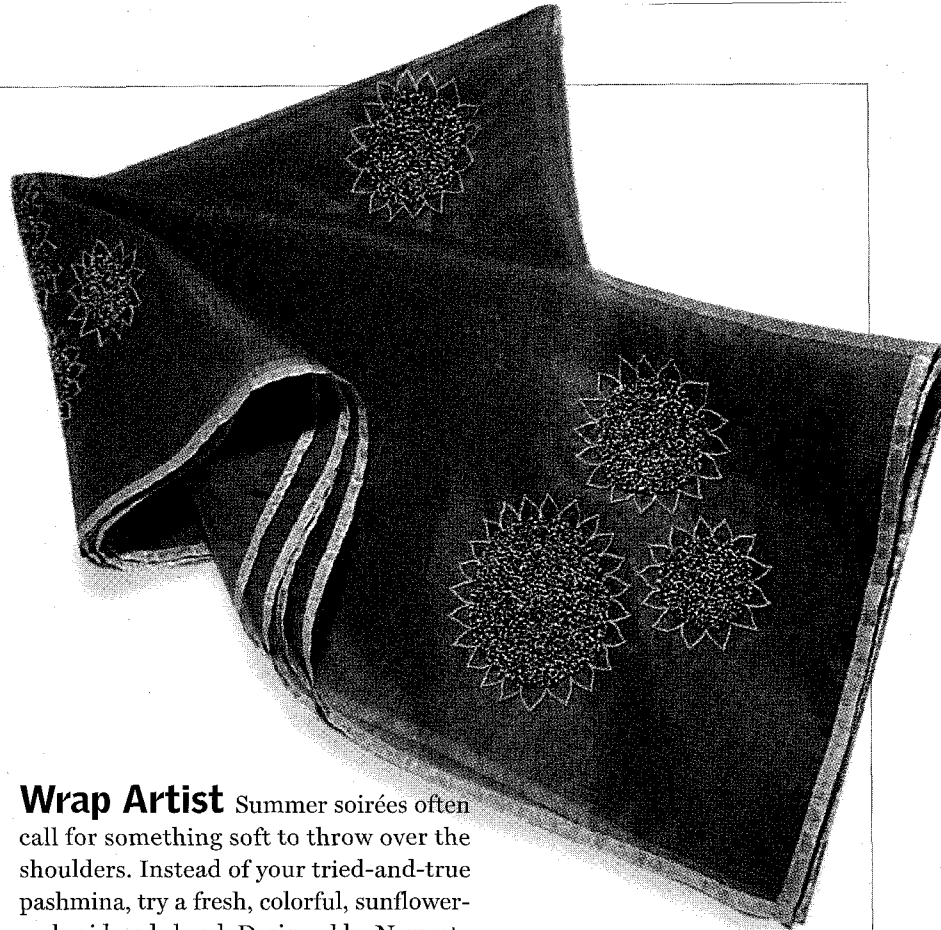
Black and White Balls Who doesn't need another black dress? We love the lace ones silk-screened on these iced-tea glasses by Lazy Susan. The vintage-inspired highballs are available in four different dress styles (\$10 per glass).

► **E.A.T. GIFTS**
1062 Madison Avenue, near 80th Street
212-861-2544





Ladies in Red You could give your fashion-obsessed mom a rare, out-of-print copy of Diana Vreeland's book *Allure*, but it will set you back several hundred dollars (if you can find it). Instead, wait until later this week when the reissued copy, at a much friendlier price, hits bookstores citywide. The 212-page tome features 165 photographs from the legendary editor's 50-year fashion career at *Harper's Bazaar* and *Vogue*, all peppered with her pithy commentary ("Lots of people have terrible taste and make a damn good living off of it.") (\$75).



Wrap Artist Summer soirées often call for something soft to throw over the shoulders. Instead of your tried-and-true pashmina, try a fresh, colorful, sunflower-embroidered shawl. Designed by Namrata Joshipura and over seven feet long, it's one big, stylish hug for Mom (\$180).

► **HENRI BENDEL**

712 Fifth Avenue, at 55th Street/212-247-1100

See It in Print Many dog owners belong to that special breed of "parents" who believe that nothing's too good for their sweeties. For them, we suggest these eleven-by-fourteen-inch block prints by Martine Kasmin. Choose from a wide variety of images: Jack Russells, bulldogs, golden retrievers, German shepherds, basset hounds, Chihuahuas, poodles, cocker spaniels, English bulldogs, pugs, corgis, schnauzers, and dachshunds (\$68).

► **FETCH**

43 Greenwich Avenue/212-352-8591



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Sales & Bargains



Sweat Shopping

These boot-leg stretch pants were designed for yoga, but they're cute—and comfortable—enough to wear all over town.

O

NCE UPON A TIME, workout clothes were strictly for the gym, but these days, you're as likely to spot sweats at Henri Bendel as at Bally Sports Clubs. The best ones hold up to years' worth of Jivamukti sessions and are also stylish enough to wear all weekend (trust us, you won't want to take these off). Here, some of our favorites.

Jivamukti's sleek, trim mauve pants (\$50) and **Nuala's** light-blue ones (\$68 at Henri Bendel) are functional enough to please serious-minded yoga fiends. For a trendier look, try styles modeled on pajama pants, like **Velvet's** polka-dot ones (\$60 at Equinox Energywear) and **major-de'le-ma's** groovy tie-dyed ones (\$66 at Equinox Energywear). **Bisou Bisou** offers a bright terry-cloth version (\$68) that makes a great swimsuit cover-up—as well as ideal sweat gear for those heated Bikram classes.

Picks of the Week

Sales beginning from Wednesday, May 8, through Tuesday, May 14.

Cerruti 1881's sleek women's wear is up to 60 percent off (\$40 to \$600). 501 Seventh

Ave., at 37th St., suite 202 (212-861-8863); M.C., V.; 5/14-5/15 (10-6).

Meryl Waitz's sale offers pretty sterling-silver jewelry, picture frames, little vanity boxes, and other sweet, feminine knick-knacks—all of which make great gifts—for at least 60 percent off the usual prices (\$6 to \$75). 264 Canal St., suite 6E (212-334-0423); cash only; 5/8-5/10 (10-7).

Area's chic, neutral towels, bedding, and table linens—all imported from Sweden—are up to 80 percent off at the sale (\$6 to \$120). 180 Varick St., ninth fl. (212-924-7084); M.C., V.; 5/8 (10-8); 5/9 (10-6).

Archipelago and **Judy Ross** are clearing luxurious hand-embroidered pillows, bath linens, bedding, rugs, and other home accessories for 60 percent less than the things cost in stores (\$5 to \$500). 525 Broadway, at Spring St., eighth fl. (212-334-9460); cash only; 5/8 (11-7); 5/9 (10-6).

To Boot New York's swank, super-stylish men's shoes and boots are 50 to 90 percent off (\$49 to \$199). 603 Washington St.; cash only; 5/10 (8:30-6:30); 5/11 (10-6); 5/12 (11-5).

RELAXED FIT: From left, pants from Velvet, major-de'le-ma, Nuala, Jivamukti, and Bisou Bisou.

Philippe Adec and **Equipment** women's basics—perfect for casual workplaces—are half off at the sample and stock sale; tees are from \$28, coats are from \$170, and skirts are from \$73. 209 W. 38th St., second fl. (212-391-8070); cash only; 5/8-5/10 (9-7); 5/11 (11-5).

The Loom Company has earthy-chic hand-made jewelry, ceramics, decorative pillows, and sachets for 60 percent off (\$5 to \$100). 31 W. 27th St., tenth fl. (212-889-1182); cash only; 5/9 (10-7).

The Fashion Group International is sponsoring a night of discounted shopping and dining at stores and restaurants all over NoLiTa. Boutiques like Amy Chan, Calypso, and Sigerson Morrison are offering 10 to 25 percent off prices on clothes, accessories, and more. For more information, call 212-807-0700, ext. 139; 5/9 shopping (5-9); restaurants and bars (8-untill). AJA MANGUM

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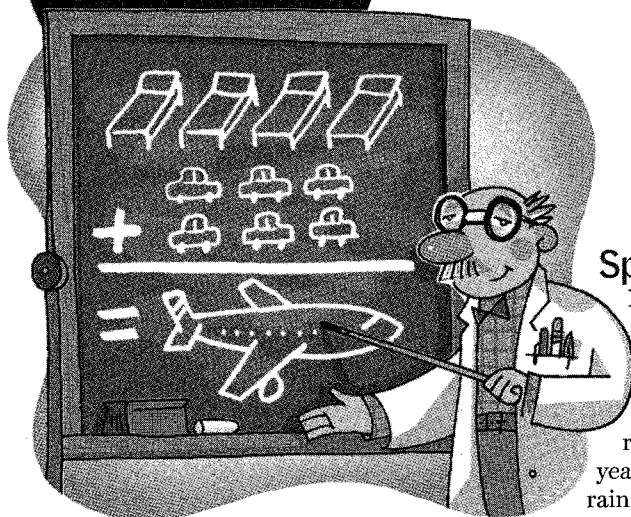
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Spring Breaks

It's no secret that Caribbean resorts slash prices during the rainy summer season. What may come as a surprise is that off-season rates are already in effect this year, even though the heavy rains don't start until August.

The "Spree Package" at St. Barth's Hotel Guanahani offers five nights for two at \$2,115 (normally \$2,500), plus freebies that include two meals daily, a rental car, and two of the following: jet-ski rentals, a facial, and

windsurfing, tennis, or scuba-diving lessons (590-590-27-6660).

Guests at the Hyatt Regency Cerromar in Puerto Rico get a fourth night free, plus toss-ins like daily breakfast and one free round of golf (rooms from \$265; 800-55HYATT). Rooms at Cotton House on Mustique

Do the Numbers

Travel-rewards programs (frequent-flier miles, hotel and rental-car points, credit-card miles) have become so complex that it's nearly impossible to figure out who will honor your points and miles, or what they're really worth. Here's a brand-new tool that cuts through the tangle. RewardCafe's "Reward Calculator," linked to Bloomberg.com, works like a currency converter: Decide which program's points you want to "spend," and the calculator will determine the exchange rate between the various hotel, airline, credit-card, and car-rental companies that participate. The up-to-the-minute information even alerts you to bonus-miles promotions, so you'll know who's currently offering the greatest value for your points. (Go to Bloomberg.com; click on "Travel Center," then "Reward Calculator.")

DEAL OF THE WEEK

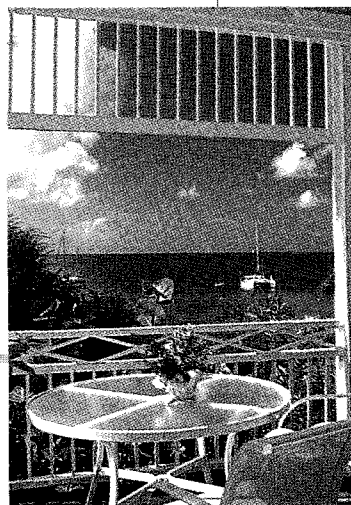
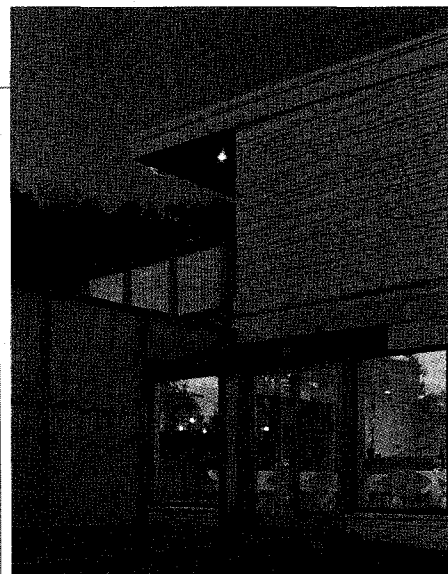
Santa Monica's Hotel Oceana, a recently renovated 63-suite hotel steps from the beach, is offering *New York Magazine* readers 25 percent off, when you book in May and stay before July 1. Savings start at \$100, and discounted rates range from \$290 to \$600. Call 800-777-0758 and mention this page.

(pictured below) start at \$530, down from \$750 (877-240-9945); and at the Ritz-Carlton, Cancún, ocean-view rooms start at just \$219, including breakfast (800-241-3333).

Beauty and the Beach

While many day spas have opened on the East End, Gurney's Inn has long been the only place on Long Island where you could check in for a spa visit and stay overnight. Now the North Fork's year-old Greenporter, a converted fifties' motel with retro accents (pictured, above), is planning to debut its own destination spa. Funkier and smaller than Gurney's, the Greenporter will offer the standard array of massages, from hot-stone to couples' sessions, and will play on its proximity to neighboring vineyards by featuring vinotherapy treatments (exfoliations, lymphatic drainage wraps) that use grape seeds. Medi-spa treatments like Botox and collagen injections will also be available as well as yoga retreats. Until

the spa opens later this season, you can content yourself with the hotel's thirteen additional rooms (available in June), and La Cuvée, the French bistro and wine bar, which opened last fall (631-477-0066; rates from \$190). BETH LANDMAN KEIL



etc.

WEEKEND UPDATE The 130-year-old Harbor House Village hotel on Nantucket has just completed a major renovation; updated rooms are styled like traditional summer cottages, with pine and wicker furniture. Through May 31, book two nights and get a third night free (866-325-9300, doubles from \$170). **LET IT RIDE** Atlantic City's Harrah's Hotel & Casino has a new \$200 million look, which includes refurbished guest rooms and suites, a new 25-story hotel tower, and, of course, more gambling space (800-HARRAHS; rooms start around \$150). **COOK'S TOUR** In between snorkeling and spa appointments, guests at the Four Seasons Resort Bali at Jimbaran Bay can

now experiment with a tandoor oven, wok range, and noodle boiler at the resort's fledgling cooking school. Classes include "The Art of Balinese Entertaining," "Indonesian Cuisine," and "Spa Cuisine," and cost \$90 each (62-361-701-010; doubles from around \$750). **HAIR TODAY** First it was Hermès. Then Kieh's and Aveda. Now it's Frédéric Fekkai, whose products are the most coveted hotel-room amenities. The salon's shea-butter goodies made their hotel debut last week at the new Ritz-Carlton Central Park, and will soon be disappearing from hotel-bathroom shelves across the country.

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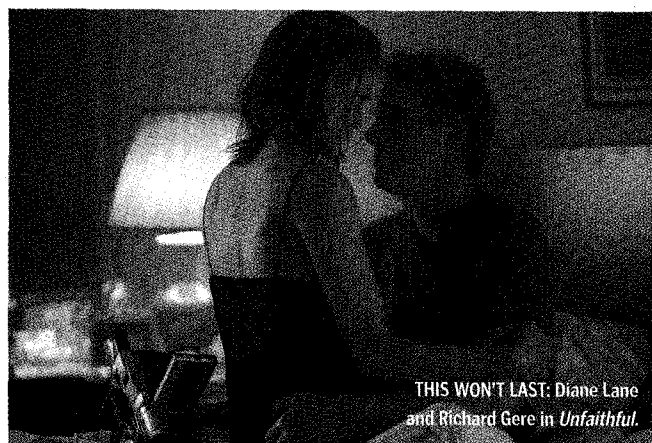
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CITY

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



THIS WON'T LAST: Diane Lane and Richard Gere in *Unfaithful*.

MOVIES

Unfaithful

Adrian "*Fatal Attraction*" Lyne directs yet another tale of marital meltdown, this one based on the 1969 French film *La Femme Infidèle*. Richard Gere stars as a husband who gets murderous after finding out that his wife (Diane Lane) is having an affair with a swarthy Frenchman (Olivier Martinez). (Opens May 10; see listing, page 97.)

RESTAURANTS

Pico

To coincide with the Tribeca Film Festival (which runs through May 12), Pico restaurant will be offering this special prix fixe lunch and dinner menu. Hungry cineasts can expect Portuguese-inflected fare like roasted suckling pig, chilled almond-and-grape soup, and a frozen banana soufflé. (For reservations, call 212-343-0700.)

THEATER

Vienna: Lusthaus (revisited)

Did the Neue Galerie's Kokoschka show whet your

appetite for things Austrian? First staged in 1986, Martha Clarke's multimedia performance evokes the spirit of Vienna at the turn of the twentieth century through music, disjointed bits of text, and images—mostly from the paintings of Gustav Klimt and Egon Schiele. (Opens May 8; see listing, page 108.)

NIGHTLIFE

Mike Watt and the Secondmen

Watt's upcoming album *The Secondmen's Middle Stand* is intended to parallel Dante's *Divine Comedy*—heady stuff for a guy whose former band specialized in songs that stopped well short of the 120-second mark. The former Minuteman, previewing a batch of new material, plays two gigs this week. (May 10 at Northsix and May 12 at Mercury Lounge; see listings, page 129.)

CLASSICAL MUSIC

Draupadi

A classical Sanskrit

story of a princess married to five brothers comes to life in Ellen Stewart's dance opera, featuring leading Kathakali dancers from India (Kathakali being a dance-drama form incorporating mime). Expect intricate makeup, emotionally charged choreography, and the highest melodrama imaginable. (Begins May 8; see listing, page 134.)

BOOKS

Emporium

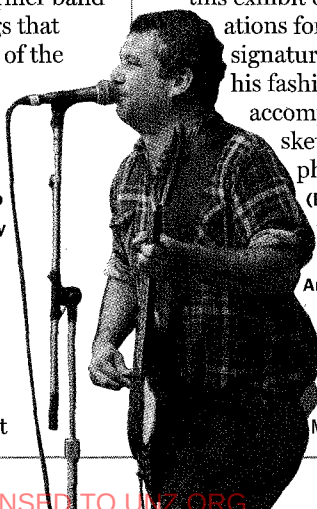
Adam Johnson's first short-story collection is smart and witty, full of great scenes of American dreams gone askew but free of the contempt that usually comes with such images. (Viking, \$24.95; in bookstores now; see Daniel Mendelsohn's review, page 79.)

ART

Adrian: American Glamour

Gilbert Adrian outfitted everyone in Hollywood from Greta Garbo to Joan Crawford. His incredibly severe designs are every bit as outrageous as they were back then, as demonstrated by this exhibit of his creations for MGM, signature pieces of his fashion, and accompanying sketches and photographs. (Begins May 14 at the Metropolitan Museum of Art; see listing, page 116.)

READY FOR SECONDS: Mike Watt.



TOP five

Mother's Day Events

Mom deserves more than a card and a five-minute phone call. This year, how about doing something really special for her?

1. Great Egyptian Mother Goddesses

The pharaohs were considered the offspring of divine nurturers Isis or Hathor. Learn about motherly love in Egyptian art at the Met's gallery talk, then pop in to the Museum Café. (Or check out our brunch round-up, page 124.) (Metropolitan Museum of Art; lecture at 11 A.M. in the Great Hall; brunch from 11:30.)

2. Springfest 2002

Sometimes a bouquet just isn't enough. So head for the Brooklyn Botanic Garden, where you can relax in the Cherry Esplanade and listen to live jazz. (Brooklyn Botanic Garden; performances at 2:30 and 3:30 P.M.)

3. L'École des Chefs

Don't tell her she needs a refresher course; just send her to cooking school—and have it seem like vacation. L'École des Chefs sneaks *Maman* into the restaurant kitchens of superchefs like Daniel Boulud and Michel Troisgros. (877-334-6466 or www.leschefs.com.)

4. Marathon Makeover

If Mom's the active type, register her for the 5K or half-marathon in Central Park. If she's not, there's a "health-and-beauty zone"—with massage, makeovers, and reflexology—at the nearby Mineral Springs. (Races start at 8 A.M. at East Drive and 70th Street; visit www.nyrrc.org for info.)

5. Etiquette for Kids

How better to thank Mom than learning how to say *thank you*? Saturday at the Plaza, kids 6 to 12 (joined by moms) can bone up on manners at an *Eloise*-themed tea party—just in time for brunch the next morning. (The Plaza, Fifth Avenue at 59th Street; \$50; call 212-546-5377 for info.) MATT GROSS

Big Bollywood

Never been to Bollywood? *Lagaan* offers the perfect opportunity to sample the delightfully carnivalesque, soap-operatic oeuvre of India's mainstream film industry.

IF YOU'VE NEVER EXPERIENCED A Bollywood musical before, seeing *Lagaan* will be like watching *Gone With the Wind* without ever having seen a Hollywood movie. The Indian film industry, the largest in the world, is centered in Bombay, and churns out more than 900 films a year for 300 million moviegoers who buy more than 5 billion tickets. The bulk of these films are musical extravaganzas that make Busby Berkeley's collected works seem lethargic by comparison; I doubt whether even Carmen Miranda in her prime could have upstaged all these swirling saris and turbans. In some of the films, even the elephants seem to be dancing (and enjoying it). Shot primarily in Hindi and regional dialects for audiences who not infrequently are poor and illiterate, Bollywood movies are at the opposite extreme from the languorous, meditative masterpieces of Satyajit Ray, the films most Westerners associate with Indian moviemaking. It would be easy to decry these movies as corrupt, ersatz entertainment for the masses and all that, but why spoil the fun? I've never seen a Bollywood musical without feeling like I just inhaled helium; the best of them are rapturously silly without ever being mistaken for art.

Lagaan, which runs three hours and 45 minutes, and was nominated for a foreign-film Oscar this year, is the most expensive Indian film ever made. It's the complete Bollywood package, containing preposterous heroism, dewy-eyed romance, and calisthenic musical numbers featuring wriggling waves of cavorters. Enthusiastically clunky, these sequences would not have given Vincente Minnelli any sleepless nights, but their sheer eager-to-please-ness can be tremendously enjoyable—perhaps even more so for Westerners than for Indians, since we are not as familiar with some of the ethnic



HIT THE HAY: Aamir Khan as Bhuvan and Gracy Singh as Gauri in *Lagaan*.

clichés. (You can't turn out 900 movies a year and not recycle.) Still, despite its length, you can pretty much predict what's going to happen in *Lagaan* after sitting through its first half hour, and this, I would guess, is intentional. Audiences for these romantic costume epics are not in the market for novelty; they want a story they already know in advance. If you're the kind of person who gives up on a movie once you've figured out where the storyline is going, you'd be well advised to avoid *Lagaan*. Also, if you'd rather hear an actor say "Where's the rain?" instead of "When will the sky darken with clouds?," you'd best stay away.

On the other hand, when will American audiences ever again get such a rich opportunity to sample such a huge hunk of Bollywood all at once? Set in 1893 in a small village in British-occupied India during an extended drought, it's about the

clash between the tyrannical Captain Russell (Paul Blackthorne), who has levied a cruel land tax—a *lagaan*—on the locals, and Bhuvan (Aamir Khan), the fiery farmer who rallies everybody to oppose the British by engaging them in a do-or-die cricket match: If Bhuvan's team wins, the tax will be repealed; if they lose, it triples.

The most entertaining section of the movie, which was written and directed by Ashutosh Gowariker and has a full-throated score by A. R. Rahman, is Bhuvan's extended recruitment of his eleven-member team. A palsied untouchable turns out to possess an unhittable screwball; the local hen catcher has all the right moves for fielding grounders; and so on. Captain Russell's sister, Elizabeth (Rachel Shelley), goes gaga for Bhuvan and helps him learn the fundamentals of cricket while Bhuvan's girlfriend, Gauri (Gracy Singh), makes pouty faces on the sidelines. It all comes to a head in the final hour, when the cricket match is played in what appears to be real time. (I wish Elizabeth had done a bet-

Lagaan
Directed by Ashutosh Gowariker; starring Paul Blackthorne and Aamir Khan.
The Mystic Masseur
Directed by Ismail Merchant; starring Aasif Mandvi and Om Puri. See Movies listings for more details.

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ter job of explaining the rules. I've never understood the damned game.) Who will win? One hint: It's not the British.

The film's stars have an ardent openness that recalls the great silent-movie luminaries, except their faces are generally far less expressive. What they project is brazen emotion uncomplicated by much thought; they're pop myths in motion. The British in this film are even less complicated: Elizabeth, with her perfect pearly teeth and white-carnation complexion, is sugary with goodwill; her brother is such a sniggering shit that it's too bad he didn't have a longer mustache to twirl. We are used to seeing Indians stereotyped in Western movies; here, the tables are turned, and the justice, if not poetic, is welcome. *Lagaan* is, after all, a fantasy: Its subtitle is *Once Upon a Time in India*.

THE INDIAN COMMUNITY IN TRINIDAD IN THE forties is the subject of **The Mystic Masseur**, which was directed by Ismail Merchant and adapted by Caryl Phillips from V. S. Naipaul's first novel. The witty source material resonates with the cultural contradictions of colonialism, and the filmmakers have done a reasonably good job of dramatizing them. Ganesh (Aasif Mandvi) is the schoolteacher from Port of Spain who heads into the country to establish himself as a writer, and in the process becomes first a healer dispensing folk wisdom and then, as a result of his success, a politician puppetized by the British. It's a sinuous, bittersweet odyssey, and although the filmmaking lacks finesse, the actors, especially Mandvi, with his bright, sorrowful beauty, and the great Om Puri, who plays Ganesh's father-in-law with an infernal crankiness, are always worth watching. The film has some of the appeal of the early Merchant-Ivory movies set in India, like *Shakespeare Wallah* and *The Guru*, which were made before their collaborations became spit-shined with prestige.

AS CHRISTINE PAPIN IN **Murderous Maids**—one of the notorious real-life Papin sisters who in 1933 hacked to death their employer and the employer's daughter and then waited calmly for the authorities to arrive—Sylvie Testud gives such a ferociously controlled performance that the messy murder seems like a necessary release. How else could she let her demons out? Jean Genet, who based his 1947 play *The Maids* on the Papins, would, I think, have applauded her. ■

 Peter Rainer's reviews can be read at
nymetro.com/archive/rainer.

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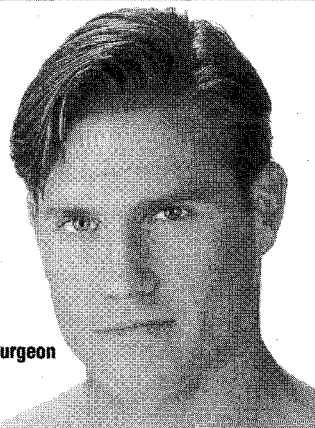
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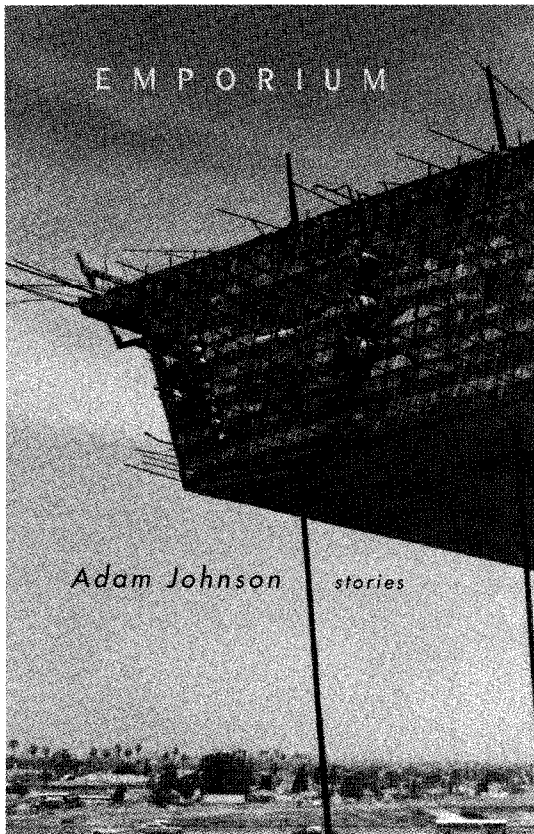
Road to Nowhere

In Adam Johnson's stories, you'll find a warm heart beating beneath the boredom of suburbia; Rick Moody's memoir of his New England ancestors—and their Moody blues—is a dead end.

THE COVER OF ADAM JOHNSON's much talked-about and striking debut collection of short stories, *Emporium*, is a complicated visual joke. An unfinished stretch of L.A. freeway rises aggressively into the blue sky over an eerily placid bedroom community. If the picture's weirdly moving, it's because the aspirational thrust of the incomplete ramp contrasts so starkly against the dead quality of the house-scape. Where will the bustling freeway take people if not to more communities, more silences?

That tart wistfulness is what makes *Emporium* so distinctive. Johnson sees his frightened but hopeful characters—the sex-starved housewives, the failed small-time businessmen, the swim-team goddesses, the depressed cops turned security guards—not as vehicles for the author to disdain the American dream but as characters with all the urgent, foolish hopes symbolized by that freeway ramp. The resulting stories (many of which are set in a Day-Glo, slightly futuristic version of contemporary culture) are filled with feeling but retain an eccentric satiric edge.

The terrific first story in this collection, "Teen Sniper," establishes Johnson's distinctive blend of futuristic fantasy, cultural parody, and emotional depth. Somewhere in the San Francisco Area, at a time when terrorist attacks on Hewlett-Packard and Oracle corporate headquarters are daily occurrences, businessmen fuss with their "Porn Pilots" on the CalTrain, and lovable police robots run on "Negotiator 5.0" ("with the latest Black English converters"), a 15-year-old police sharpshooter named Tim is, not surprisingly, having trouble making emotional connections. Here as elsewhere, the vaguely sci-fi stuff serves as a stylistic Hi-Liter drawing your attention to all the gadgets and spiritual gimmicks of American material-



ism. Tim is told to visualize flowers while shooting people.

What makes so many of these stories resonate, however, is their tenderness—you always feel Johnson's belief that humanity ultimately trumps consumerism and technology. Tim, for instance, finds himself falling for the daughter of a colleague, and at first he (like so many of us) takes refuge in his professional expertise; "There's only so many ways to show affection with a rifle," he bemusedly realizes. It's only when he shows up fumbling on the girl's doorstep, sans rifle, letting her see how vulnerable he is, that he gets somewhere. (The typically Johnsonian twist is that he's been coached by a bomb-sniffing robot dog.)

Johnson likes to inject sudden anomalies into his plots—in one story, a man has his toe bitten off by a rare crocodile—as a way of poking fun at our national obsession with material comfort and security. It's pain, after all, that reminds us that we're alive, and in a lot of his tales, characters end up embracing pain and risk and learning "to tolerate the not knowing," as the narrator of the crocodile story puts it. In "The Death-Dealing Cassini Satellite," a teenage boy drives a bus full of raucous cancer patients to a roadside bacchanal, only to realize that these women, with their Foley catheters and bald skulls, are "twice as alive" as he is. In "The Eighth Sea," a young man gains the gift of empathy after a casual affair with a woman who's married to a born-again power lifter; they meet in an "Adult Redirection" course, where both have ended up after alcohol-related convictions that neither takes seriously—until the very end.

Another futuristic story, "Trauma Plate," which ultimately gives this collection its title, is the most explicit exploration of the tensions between safety and risk, being and living. Ruthie is the daughter of a couple whose bulletproof-vest store, located in a strip mall, is being put out of business by the "Body Armor Emporium." They're in a time when 4-H conventions are regularly plagued by shootings, and Ruthie's dad won't let her go to school without a custom-made vest, equipped with a titanium "trauma plate" over the heart. It's typical of Johnson that at the end of his tale the frustrated girl puts on her vest and asks her boyfriend to shoot her in the heart—not so much to determine how good the protection is but to see whether what's she's being protected from isn't harm but life itself.

Emporium
By Adam Johnson
Viking; 256 pages; \$24.95.

The Black Veil
By Rick Moody
Little, Brown; 320 pages;
\$24.95.

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It's a measure of how good a satirist—and how serious a moralist—Johnson is that the one story here that overtly spills into humorous fantasy, "The Canadianaut," is the least successful. This overly long and elaborate fable about Canada's Cold War efforts to develop a death ray ("the greatest scientific odyssey in the history of Canadian weapons development"), and then to put a man on the moon, provides too few laughs—and no larger point. At their best, Johnson's oh-so-slightly futuristic flights of fancy, his vaguely *Blade Runner*-esque visions of a cluttered, anaerobic American culture, illustrate something very real, very current: the way we must embrace the unknown, take risks, in order to give flavor and meaning to life. If the artistic risk didn't pay off, it simply reminds you of how many did, and how richly.

ONE WAY TO APPRECIATE JOHNSON'S ACHIEVEMENT is to try to slog through Rick Moody's bloated and pretentious new memoir, *The Black Veil*, which also takes aim at (among many, many other things) "the civilization of the strip mall and the subdivision and the online cosmetic surgeon." Which is to say, at Johnson's subject, but without Johnson's style—without, indeed, any style at all, unless you count an irritating penchant for randomly italicized phrases.

The title of this shapeless exercise in authorial self-indulgence refers both to a garment allegedly worn by a shame-obsessed ancestor and to the author's harrowing struggles with depression—which he traces, in numbing detail, right back to the earliest and, it must be said, very moody Moodys. This genealogical account of personality could have been fascinating had the author's bombast and grandiosity ("my roots precede the light upon the world, dwelling equally in its darkness") been even moderately restrained. As is, the laughable efforts to connect the Moody-family mopiness to, well, everything ("the black rain of Hiroshima," black comedy, the group Black Sabbath) are an embarrassment. Moody's "lyricism" has always teetered on the edge of self-indulgence (as in *Purple America*, his 1997 assisted-suicide novel), but works like *The Ice Storm* and his acclaimed 2001 collection *Demonology* suggested that when he disciplined himself, great things could result. In the new book, he's caved in to his worst demons—and clearly doesn't give a damn. "Readers in search of a tidy well-organized life in these pages," he lazily writes, "may be surprised." He should take that veil and cover his face in shame. ■



Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

Born Again

A pulsingly erotic revival of *Private Lives* bests a scattershot *Into the Woods* and Arthur Miller's first Broadway play.

IF YOU HAVE SAT THROUGH AS many *Private Lives* as I—and, most likely, you have—the question “Why that again?” might legitimately arise. But be advised; Howard Davies's staging, with this cast and these trap-pings, will have you watching a different play: hardly the same, but just as delicious.

There have been some great Amandas, but never anything like that of Lindsay Duncan. For starters, she is so dam-nably attractive that not leap-ing onstage requires serious self-restraint. But then, con-sider her miracles of timing, wonders of inflection, inex-haustible varieties of expres-sion. Also a range of move-ments from slinky pussycat to stalking panther; sudden changes of voice from seductive purr to skewering hiss; and an array of silences from pregnant pause to coquettish sulk. Note further a

repertoire of sinuous body twists, sugges-tive lip curls, and a gaze that can punc-ture frontally, sideswipe smilingly, or re-verse inward into enigmatic reverie. I have always avoided the phrase “to die for”; for this performance, I can no more resist it than I can the woman herself.

Elyot is usually played with Noël Cow-ard's own silkily acid understatement.

Alan Rickman, with a long repertoire of villains behind him, plays the sophisticated bon vivant with a smooth façade, under which there lurks a tragicomic clown with raw nerves and rough edges, straining to convert sarcasm into socially acceptable irony. This is not a slippery, world-weary cynic but a self-muz-zled attack dog, a barely cat-napping volcano. And all the

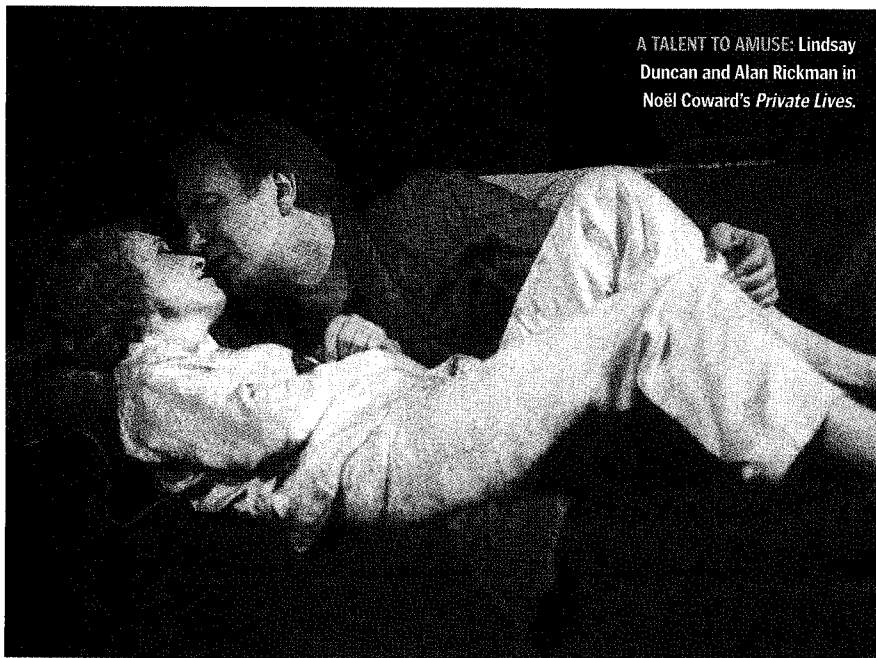
more sexually challenging to the right woman—or the wrong one.

And who could be more devastatingly wrong than Emma Fielding's superb

Private Lives
Revival of the Noël Coward
play, staged by Howard
Davies; starring Lindsay
Duncan and Alan Rickman.

Into the Woods
Revival of the musical by
Stephen Sondheim and
James Lapine, staged
by Lapine.

A TALENT TO AMUSE: Lindsay
Duncan and Alan Rickman in
Noël Coward's *Private Lives*.



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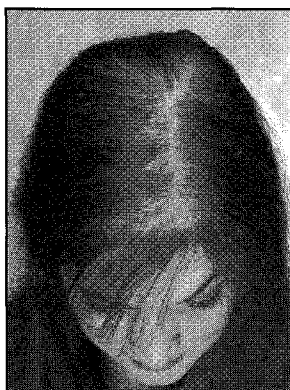
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Sibyl, not the usual dithering ingenue but a flaunter of maidenly ingenuousness, a truculent wielder of ravenous innocence? Only the Victor of Adam Godley is ordinary (except for his ears), but manages to make ordinariness jaggedly droll. As a labor-shirking—or is it xenophobic?—French maid, Alex Belcourt contributes a saucy vignette.

Davies has slowed down the Coward tempo from volatile volubility to fragmented fury and Pinteresquely creeping deviousness. That makes the second act drag a bit, but lends biting novelty to the other two. Caparisoned in Tim Hatley's stylishly sly scenery, Jenny Beavan's sassy costumes, and Peter Mumford's mercurial lighting, this *Private Lives* is a public benefaction: two hours that can irradiate a lifetime. I only wish Rickman would not throw away the line about whose yacht is anchored just offstage.

Into the Woods IS THE WORK not of the great Sondheim A but of his less dazzling clone, Sondheim B. The idea of the librettist James Lapine to interweave a number of fairy tales, mostly whirling through a Grimm-brothers' forest, has its piquancy. But the strenuous effort to be adultly blasé when not doggedly campy is rather less appetizing.

Fairy tales fascinate with a lurking undercurrent of terror; here we get a deluge of smirking camp. This could have been mitigated by a Sondheim A score; but only three songs—"Agony," "No One Is Alone," and "Children Will Listen"—stand out from a steady arioso dreaming of becoming an aria. Even Lapine's staging, good in the 1987 premiere, collapses under the compulsion not to repeat itself. Douglas W. Schmidt's décor is lavishly inventive, Susan Hilferty's savvy costumes climax in a superlative cow, marvelously enacted by Chad Kimball. Brian MacDevitt's lighting brilliantly juggles the *chiaro* and the *oscuro*, but what with scenery gliding more noticeably than people, John Carrafa's choreography seems confined to the trees.

The cast falls well short of the original production's. Only Laura Benanti's Cinderella compels, with Adam Wylie's Jack an intermittent success. Such stalwarts as John McMartin, Marylouise Burke, and Gregg Edelman are a trifle too sweaty under the collar; the beautiful and fine-voiced Vanessa Williams cannot act the Witch; the able Pamela Myers and Amanda Naughton get lost in the shuffle; Stephen

DeRosa's Baker malfunctions; and Molly Ephraim's Red Ridinghood and Trent Armand Kendall's Steward are simply inept. The main innovation is having not one but two unleashed Wolves; yet as the proverb almost has it, one wolf in hand is better than two in the woods.

AN INSTANT FLOP WHEN IT OPENED IN 1944, Arthur Miller's first Broadway play, **The Man Who Had All the Luck**, concerns a young man who, surrounded by the failures of family and friends, has everything, however improbably, go his way. He suffers from both guilt and the fear of calamity

he believes must inevitably befall him, too. There is a direct line from this play to *Death of a Salesman*, which only emphasizes Miller's fate: always wanting to write tragedy, and never getting beyond melodrama. In real life, the man on whom the play is based, as Miller relates, "hung [*sic*] himself." In the play . . . oh, well, I must keep mum.

The efficient production is well directed by Scott Ellis, with Chris O'Donnell, Samantha Mathis, and Sam Robards strongly leading an able cast. Miller subtitles his play *A Fable*. What with glaringly obvious authorial string-pulling, *Feeble* would be nearer the mark. There is, however, a perfectly preserved vintage Marmon, looking spanking new, occupying center stage during one scene. Said to be the only surviving specimen, it is by itself worth an entire auto show, if not, regrettably, stage show.

SIMON CALLOW IS AS GLORIOUS A HAM AS they come. The worthy Peter Ackroyd has severely condensed his ample book on Dickens for him, and set Callow loose on two hours of biography, commentary, and reenactments of rowdy scenes from the novels such as Dickens did in his public readings. As Dickens, **The Mystery of Charles Dickens** is small potatoes; but as the mastery of Simon Callow in brazen clowning punctuated by conspiratorial murmurs, it is quite a spectacle. Patrick Garland's staging shrewdly alternates bustling kinesis with regal stasis, and Christopher Woods's whimsical, slightly disorienting stage design adds a flip to the proceedings. But I suspect that Emlyn Williams's long-ago straightforward impersonation of a Dickens reading did more for both Dickens and the audience. ■

The Man Who Had All the Luck

Revival of the play by Arthur Miller, staged by Scott Ellis.

The Mystery of Charles Dickens

Solo performance starring Simon Callow.
See Theater listings for information.



John Simon's reviews can be read at
nymetro.com/archive/simon.

Dream Weaver

Raphael's tapestries, which were conceived to compete with Michelangelo's Sistine ceiling, light up the Met.

IN 1515, POPE LEO X COMMISSIONED Raphael to design a series of tapestries for the Sistine Chapel known as "Acts of the Apostles." Aware of the imposing standard set by his rival Michelangelo, who had recently completed his celebrated frescoes on the chapel ceiling, Raphael gave himself over completely to the project, creating a series of extraordinary images for weavers in faraway Brussels. When the first seven of the series of ten tapestries finally arrived at the Vatican four years later, Rome, a city accustomed to wonders, was astonished by their powerful presence. They seemed miraculously alive and unlike any other tapestries. The general opinion, according to the master of ceremonies at the papal chapel, was that "there was nothing more beautiful in the world."

That's high praise indeed, and a response I would have neither understood nor believed before seeing "Tapestry in

Tapestry in the Renaissance: Art and Magnificence
At the Metropolitan Museum of Art.

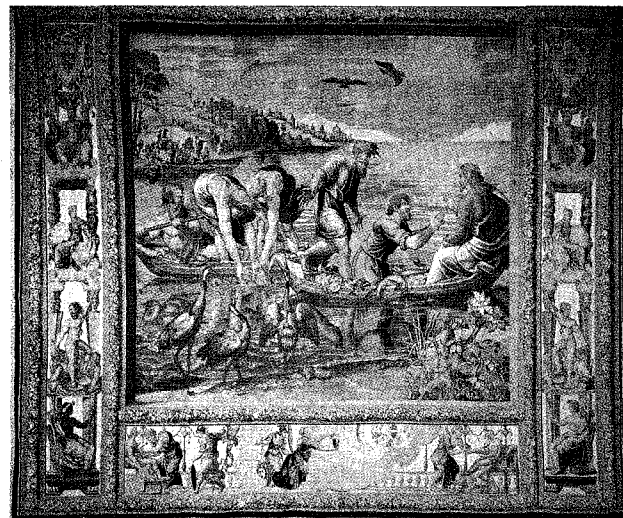
the Renaissance: Art and Magnificence," which is now at the Metropolitan Museum of Art. Tapestries, to me, had always been dim and dowdy things ravaged by time that no one but an academic drudge could like. At best, they were merely charming. At worst, they were clotted, overstuffed, and stale, like the Christmas fruitcakes that people admire but do not eat. But this exhibition, which has been organized by Thomas Campbell and includes 41 tapestries and about twenty

preparatory drawings and designs, opened a new world for me. It has opened other eyes as well; there's a growing museum murmur about this show. Which means there are now two especially rich, visually challenging exhibitions engaging New Yorkers: Gerhard Richter's weaving of modernist styles at MOMA and the painterly tapestries at the Met.

The central story of Renaissance tapestry is its fruitful combination of Italian ideas with Netherlandish art and craftsmanship. In the sixteenth century,

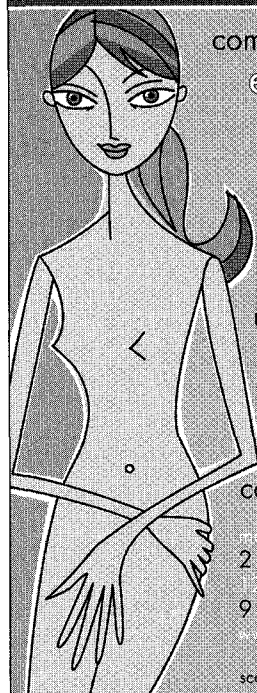
Raphael's designs helped bring fresh ideas about perspective, dramatic concentration, and painterly effects into the workshops of the north. The skill of the weavers in translating such designs into thread was staggering; the show is, among other things, a how-dunit. In *The Miraculous Draft of Fishes*—one of three Raphael-designed works in the show—the weavers even captured the reflections in the water as the fishermen hauled up their intricate nets. And the abil-

ACTS OF LOVE: *The Miraculous Draft of Fishes*—designed by Raphael in 1516 and woven in the Brussels workshop of Jan van Tieghem between 1545 and 1557—is similar to one of a ten-piece set, the "Acts of the Apostles."



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ity of these craftsmen to weave character into a face rivalled that of a quick painter with a deft brush. Northern artists, too, were inspired by Italy, designing tapestries that were sent to courts throughout Europe; weavers also found work in France and Italy. The cost of creating these sumptuous works, rich in silks and gold thread, was enormous; the "Acts" was much more expensive than Michelangelo's ceiling fresco. As a result, tapestries became one of the great symbols of princely power in the Renaissance. Without them, a palace looked naked.

The usual problems of exhibiting Renaissance art—museums can borrow small paintings, but not frescoes, large sculpture, or buildings—often lead to a misunderstanding of Renaissance scale. These enormous tapestries help restore the grandeur of the period's dreams. In the catalogue, scholars have understandably emphasized the role of the tapestries as a reflection of political power and presented much basic research; so few tapestries survive that this eminent art form has to date attracted little attention. But I was more interested in the imaginative

character of the art. Though somewhat faded by time, many tapestries on display remain remarkably fresh, and their shimmering light is magical. The rippling texture of the weave, for example, gives a gentle tremolo to the reflections from the gold thread. The combination of tiny, needle-fine details and a larger view or panorama creates an unusual sense of fullness and completion. The tapestries appear steeped in time, not only because we are conscious of how long they took to make but because our own sense of time has something in common with loom and thread; our memories are woven through our minds. Above all, these works do something remarkable to boundaries. Their muffled closeness draws in the space of a room, creating a sense of intimacy. At the same time, they dissolve walls, creating a glowing and populous world beyond the usual constraints. There is no limit placed upon the purview of a prince—or upon the power of an imagination. ■



Mark Stevens's reviews can be read at
nymetro.com/archive/stevens.

IN BRIEF

Pop Music | Ethan Brown

Elvis Costello, *When I Was Cruel*.
Island Records.

FOR JUST ABOUT EVERY OLDER ROCKER OUT there, an album title like **When I Was Cruel** would seem like a regressive attempt at reclaiming a rebellious past. But for Elvis Costello, it's just a great inside joke: Aside from collaborations with decidedly adult artists like Anne Sofie von Otter and Burt Bacharach, a handful of albums in the late nineties that seemed buried under a sensibility that had become too literate, and, oh, those tedious reissues, Costello has always been cruel, or rather, he's never abandoned punk's sense of directness, of plainspokenness.

But that doesn't dull the excitement of *When I Was Cruel*, an album of taut, bilious rock that—propelled, not coincidentally, by original Attractions members Steve Nieve and Pete Thomas—has all the teetering-on-unhinged feel of Costello's very best work. Just about everywhere, he makes big ideas work with sharp, jabbing couplets. "Every scratch, every click, every heartbeat / Every breath that I held for you," Costello confesses on "45," a song that manages to juxtapose both an elegy for 45-rpm records and a sol-

dier's post-WWII disillusionment. Costello's voice has rarely seemed so malleable, so Pop Art huge. He alternates among throaty warble, threatening whisper, and nasal taunt. But even those now-familiar facets of his voice bring a new sense of menace, especially on songs like "Spooky Girlfriend," where Costello spikily sings "I want a girl to turn my screw / To wind my watch, to buckle my shoe / And if she won't, her mother will do."

On the album's best song, "When I Was Cruel Part 2," Costello even pulls off a sample so sophisticated in its application that it's worthy of a great hip-hop or electronic-music producer. A voice—lifted from an Italian pop song called "Un Bacio È Troppo Poco"—coos "Un" after each of Costello's verses, wrapping around his voice so perfectly that it almost feels like it's talking to him. Ironically, Costello is as welcome now challenging a crowd of deadeningly conservative elder statesman as he was in the late seventies when he challenged both punk's simple-minded savants and mainstream rock's bloated bourgeoisie. *When I Was Cruel* reclaims the confrontational attitude—manifested in the hip-hoppers and post-punkers of Glen E. Friedman's book *Fuck You Heroes* and Johnny Cash's legendary bird-flipping in 1969 at San Quentin—as the highest of pop virtues. ■

Slava's Debt

Mstislav Rostropovich strips away the political confusion surrounding his mentor Dmitry Shostakovich's Eleventh Symphony; the Met polishes Britten's *A Midsummer Night's Dream*.

LINCOLN CENTER'S RECENT **Shostakovich** celebration—three concerts in Avery Fisher Hall with Mstislav Rostropovich conducting the London Symphony—was brief, but it clearly indicated that this elusive Russian composer is being reassessed yet again. Back in the days when Shostakovich was still alive and the Cold War going strong, many Western critics regarded him as a Soviet toady who regularly churned out bombastic symphonies, cheap flag-waving poster art solely intended to glorify the Evil Empire. After Shostakovich died, and his miserable life under Stalin was fully revealed, commentators suddenly began to hear all that bootjack music as a savage indictment of the regime rather than a celebration of it. Now we are told that both views are too narrow. Even a specifically programmatic score like the Eleventh Symphony, inspired by the 1905 massacre before the Winter Palace, should be heard as neither propaganda nor protest but simply as an expression of horror at man's brutality toward his fellow creatures, wherever that occurs.

Perhaps so. After all, who now listens to the "Eroica" Symphony and ponders Bee-

thoven's views on Napoleon? That above-it-all stance certainly removes much extramusical baggage from Shostakovich's art, adds to his stature, and possibly even makes the Eleventh Symphony sound like a better piece. Rostropovich, who led the work in his first concert with the London Symphony, is certainly well positioned to explain Shostakovich's true intent here—he first met the composer as a teenager and remained a close associate ever after. Right now, though, the conductor is content to let the music speak for itself, and his loving treatment of the score, one that even ardent Shostakovich admirers still find hard to take, did just that.

It also added a good fifteen minutes to the symphony's suggested timing of just under an hour. That did few favors for this sprawling work, whose thematic materials, mostly derived from folk songs, are neither especially distinguished nor interestingly developed. Rostropovich seemed sincerely convinced by the music, but for Shostakovich at his scariest—a composer who can depict war,

death, destruction, evil, or what you will with terrifying eloquence—give me the harrowing Eighth Symphony every time.

SOMETIMES IT SEEMS AS IF THE METROPOLITAN Opera has had a box-office death wish this spring. One by one, hard-sell works have entered the repertory—Berg's *Lulu*, Britten's *A Midsummer Night's Dream*, Harbison's *The*

Great Gatsby—and more often than not the house has looked half-empty. How ironic that the Met does these comparatively recent operas far more persuasively than the popular Verdi-Puccini-Wagner works that do sell out, even with inferior casts. It must dishearten the management, but quality has not suffered. In fact, all the revivals I saw both looked and sounded much improved since these productions last graced the Met stage.

Britten's *Dream* is especially magical, a challenging staging (directed by Tim Albery and designed by Antony McDonald) now inhabited by a far superior cast than it originally had in 1996. With its stark forest imagery strongly suggestive of alienation and separation, clever color-coded costumes, and characters who painfully grope toward self-knowledge, this production presents a harsh view—but no harsher than the music itself, always gorgeous but more than a little nightmarish at times. David Daniels and Alexandra Deshorties are vocally brilliant and visually arresting as the squabbling Oberon and Tytania; the four lovers (Susan Chilcott, Maria Zifchak, Paul Groves, and Nathan Gunn) are impeccable; and the team of rustics led by Peter Rose as Bottom could not be more amusing. Even David Atherton draws far more color and lyricism from this endlessly inventive score than when he last conducted it here. ■

Dmitry Shostakovich

Eleventh Symphony, performed by the London Symphony Orchestra, Mstislav Rostropovich conducting, at Avery Fisher Hall.

A Midsummer Night's Dream

By Benjamin Britten, directed by Tim Albery, at the Metropolitan Opera.



MOUNT SHOSTA: Mstislav Rostropovich leads the London Symphony Orchestra in a Shostakovich series at Lincoln Center.



Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

The Law Is a Gas

An *L.A. Law* reunion reminds us how entertaining those loopy lawyers could be; *Dinotopia* finds man and (very large) beast cohabiting on one island.

MUCH AS I'D LIKE TO THINK that *L.A. Law* was a hit for almost a decade because of its attention to hot-button issues like race quotas, outing, and AIDS, the fact is that we stayed tuned for the slick moves—the Moog synthesizing of big money, hard bodies, and soap shenanigans, the dwarf tossing and Venus's-flytrap sex jokes. From Steven Bochco, Gregory Hoblit, Terry Louise Fisher, David E. Kelley, William Finkelstein, and the McKenzie-Brackman commedia dell'arte ensemble, we could expect pro television. We finally got sick of it, but they knew what they were doing.

And still do. ***L.A. Law: The Movie*** reunites most of the original cast, in a teleplay by Finkelstein. Michael Kuzak (Harry Hamlin) stops running his hot new restaurant to try to save an old client on death row, and is opposed in court by D.A. Grace Van Owen (Susan Dey). Douglas Brackman Jr. (Alan Rachins), who took over the firm when Leland McKenzie (Richard Dysart) retired, has trouble with his son. Ann Kelsey (Jill Eikenberry) and Stuart Markowitz (Michael Tucker) have been swindled by their personal guru. Arnie Becker (Corbin Bernsen) is being sued for divorce by his younger wife, who is represented by a vengeful Abby Perkins (Michele Greene). Roxanne Melman (Susan Ruttan), a single mother still not rid of her direct-mail ex-husband Dave Meyer (Dann Florek), is now the office manager. Benny (Larry Drake) remains the office boy.

Never mind the new faces, crooked cops, corrupt politicians, or ungrateful dead. I feel about the reunion movie the way Grace feels about her new (old) relationship with Michael. Is it really love, she wonders, or "just finding your old sweater hidden in a drawer?"

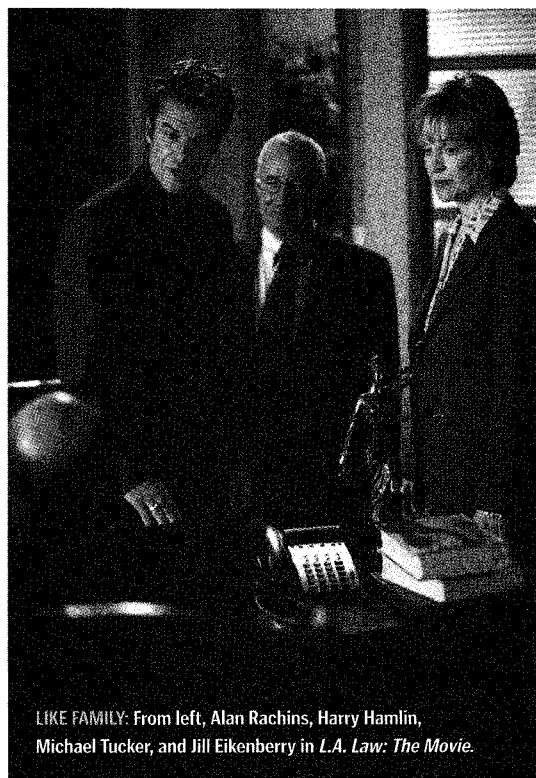
ABOUT ***Dinotopia***, THE SIX-HOUR MINISERIES based on James Gurney's best-selling fan-

tasies, at least it's better than *Spider-Man*. And not just because I like several specifics in *Dinotopia*'s legal code, like "One raindrop raises the sea" and "Give more, take less." But this story of half-brothers (Tyrone Leitso and Wentworth Miller) washed ashore on an island where homo saps and dinosaurs commingle moves instead of drags. Even if Waterfall City is a much too Disneyfied idea of a Tuscan hill town crossed with a Bavarian beer garden, the very big birds and reptiles are more fun to look at than Willem Dafoe. And the psychic maiden Marion (Katie Carr) is as radiant as her sun stones.

• **Uncommon Courage: Patriotism and Civil Liberties** (May 7; 10 to 11 P.M.; Channel 13) looks at the thousands of Japanese-American young men who served as U.S. military linguists in the Pacific theater during World War II, even as their families were arrested and confined to prison camps.

• **Search for the First Human: A Secrets of the Dead Special** (May 8; 9 to 10 P.M.; Channel 13) takes us to Kenya to look at the bones of a hominid said to have been dead for 6 million years. If so, maybe it will shut up Donald Johanson for a month or two; he has been bloviating about his 3.2 million-year-old Lucy nonstop since 1974.

• **Gulag** (MAY 9; 9 TO 11 P.M.; TLC) is a remarkable BBC documentary, with previously unseen Russian archival footage, that manages to interview not only survivors of the Soviet forced-labor camps but even a guard or two and a camp commandant not at all repentant for the 20 million lost.



LIKE FAMILY: From left, Alan Rachins, Harry Hamlin, Michael Tucker, and Jill Eikenberry in *L.A. Law: The Movie*.

• **Due East** (MAY 12; 8 TO 9:45 P.M.; SHOW-time), adapted from two novels by Valerie Sayers, requires 16-year-old Clara Bryant, a high-school brain and National Merit Scholar, to grow up fast when her boyfriend dies in a motorcycle accident and the adults in her life—Robert Forster, Cybill Shepherd, Kate Capshaw—can't seem to cope with the fact that she's pregnant.

• **The Road from Coorain** (MAY 13; 9 TO 11 P.M.; Channel 13) stars Juliet Stevenson as the extraordinary mother we first met in Jill Ker Conway's memoir of growing up on a sheep station in the desolate Australian bush. To escape, the daughter, played by Katherine Slattery, had to have been extraordinary, too. From *Masterpiece Theatre*, we do not get a cute Australia. ■

L.A. Law: The Movie

Sunday, May 12,
9 to 11 P.M.; NBC.

Dinotopia

Sunday, May 12, 7 to 9 P.M.;
Monday and Tuesday, May
13 and 14, 8 to 10 P.M.; ABC.



John Leonard's reviews can be read at
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Fanning the Flame

Stephen Hanson—the P. T. Barnum of the restaurant world—has turned his attention to Italian food. Needless to say, his new osteria, Fiamma, is anything but red-sauce basic.

LIKE ANY SUCCESSFUL IMPRESARIO, Stephen Hanson has a knack for creating an audience. His restaurants (like Blue Fin, Park Avalon, Ruby Foo's) are elaborately themed, like Broadway shows, and most of them open big and run forever. The latest is called **Fiamma**, which means "flame" in Italian. Fiamma is supposed to be an osteria—the Italian equivalent of a casual bistro. Only at this particular osteria, there are 40 Barolo wines on the wine list, 34 of which cost over \$100. There is a giant "cheese cooler" for the storage of fancy Parmesans and a lavish "wine station" for the ceremonial decanting of fancy wines. The snug townhouse space even has a glass elevator, though the marble staircase will do. "Take the elevator," the hostesses insisted when I asked for the stairs, "you'll enjoy the ride."

They were right, sort of. Fiamma is one of those restaurants where gastronomic quality is less important than artifice, ambience, and the general illusion of having a good time. Of course, creating this illusion requires as much skill, in its way, as baking a fine soufflé. At Fiamma, the ingredients include a roster of mind-addling specialty drinks (try the cappuccino martini, complete with floating coffee beans), and a large, solicitous waitstaff wearing ninjalike outfits designed by Nicole Miller. There are two dining rooms: a smaller ground-level space and a larger, more elaborate one upstairs. The interior designer, Jeffery Beers, has decked this room with orange linen lampshades, lots of Italian-themed sketches and paintings, and warm wood paneling. The cumulative effect feels chic and vaguely clubby, like dining in some Vegas approximation of a grand old Italian establishment like Pietro's or Rao's.

The menu, as composed by executive chef Michael White, isn't up to these standards, but it isn't horrible either. The bland bluefin-tuna carpaccio seemed to have been previously frozen, and my salad of thinly sliced Muscovy duck tasted properly gamy but dry



FIAMMA AFFAIR:
The upstairs
dining room.

as shoe leather. To my shock, the Italian snob at my table enjoyed her sautéed-sea-scallop antipasti, which was served with shavings of Parmesan on baby artichokes and black-trumpet mushrooms. Two other seafood appetizers—charred octopus with ceci beans, and baked red mullet with salsa verde over warm potatoes—were tasty, as were the raviolini stuffed with braised veal shank and Fossa cheese. Among pastas, the seafood tagliolini was stringy, although I liked the savory stracci (flat spinach pasta, covered in a rabbit bolognese), and the deliciously rich, hand-rolled garganelli, dunked in a creamy sauce of prosciutto, peas, and truffle butter.

Most of the entrées were flat by comparison, and those that weren't tended to be smothered in heavy, palate-deadening sauces. The veal chop, loin of lamb, and sliced-beef tagliata were decent as cuts of meat go (particularly the lamb, which is wrapped in basil leaves), but all seemed to be drowned in the same brownish, oversweet reduction. The chicken was similarly afflicted—and dried out, to boot—although I liked

the roasted squab, which was cut in crispy sections and piled on a heap of sautéed porcini mushrooms and broccoli rabe. In the seafood category, my favorite was the seared tuna, which came with a tangy caponata made with eggplant, pine nuts, and white raisins. The Italian snob had nothing very good to say about her overcooked and very un-Italian halibut, however, and the nice piece of bronzino I sampled seemed lost in an aggressively bubbly, lemony broth containing fennel, fava beans, and too many Brussels sprouts.

Despite these small culinary transgressions, patrons are crowding into Fiamma like pigs through a gate. They vamped over cocktails at the dimly lit bars, swilled the Barolos with impunity (if you're looking for a substitute, my \$34 bottle of Montepulciano d'Abruzzo tasted fine), and rode up and down in the glass elevator with happy grins on their faces. For dessert, they picked at little beignets spiked with amaretto (okay), wheels of vanilla-yogurt semifreddo (good), and honey-tinged mascarpone tarts capped with swirls of candied orange peel (very good). There's also an elaborate chocolate-and-hazelnut torte, the best part of which is a scoop of freshly made hazelnut gelato. Or you can order your gelatos separately, each with a twirling chocolate antenna coming from its top. That's what I did on my last visit to Fiamma, while sipping one of the restaurant's lethal grappas. The experience was dimly pleasant, I recall, even if the antennae tasted a little like candle wax. ■

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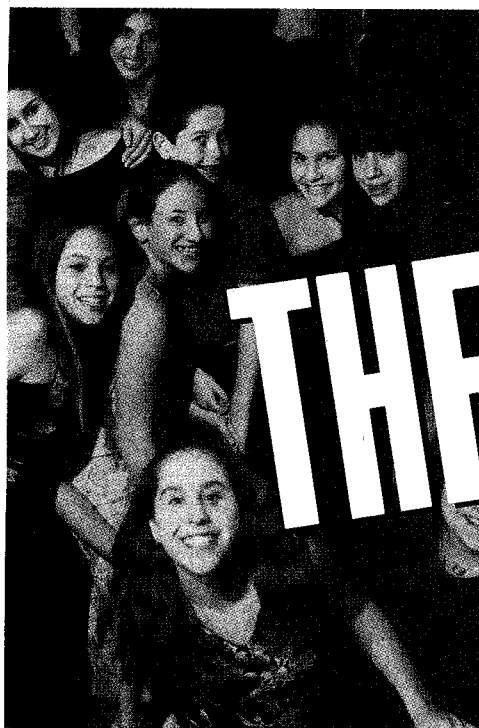
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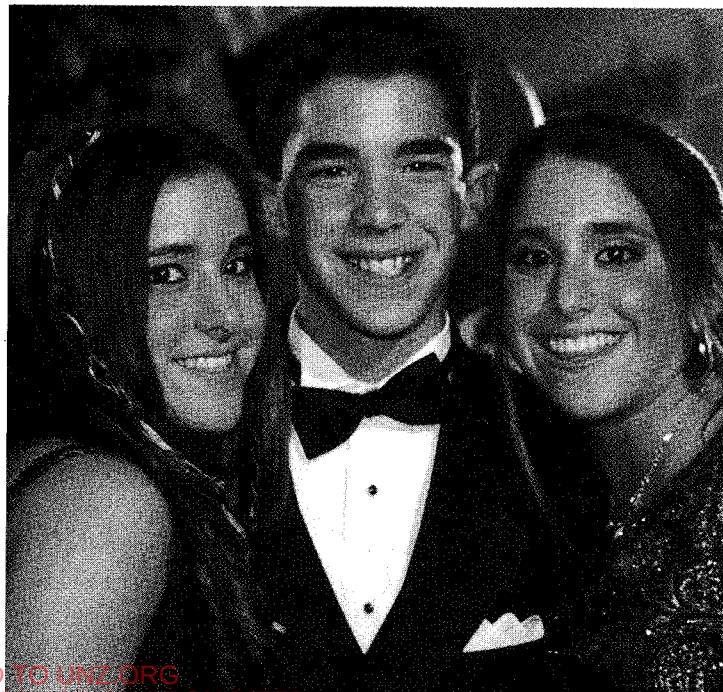
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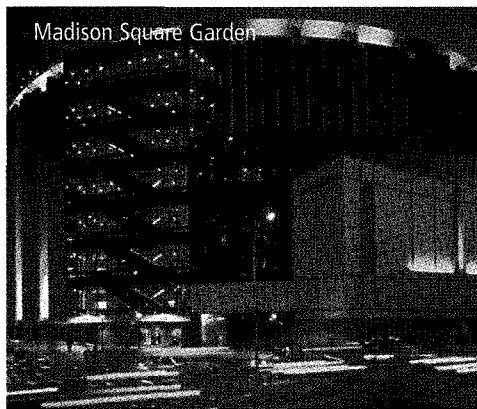
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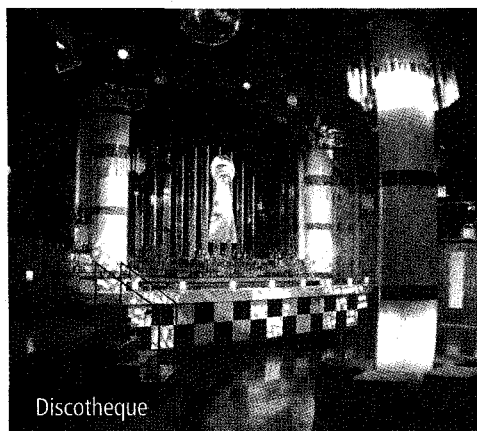
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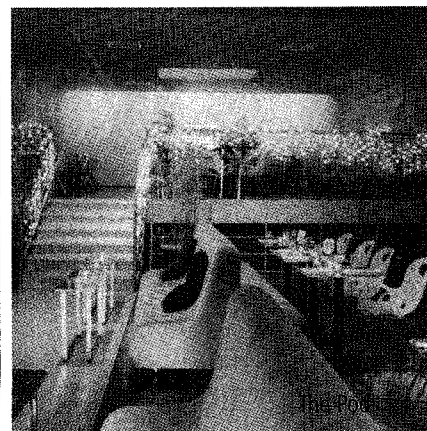
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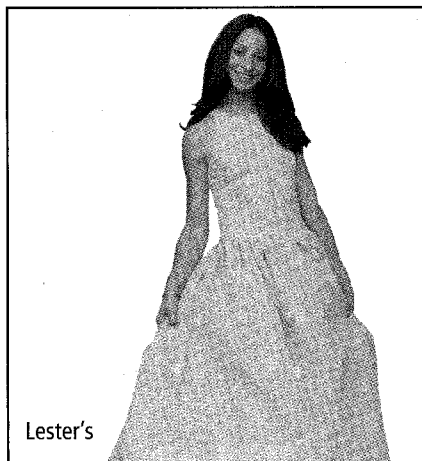
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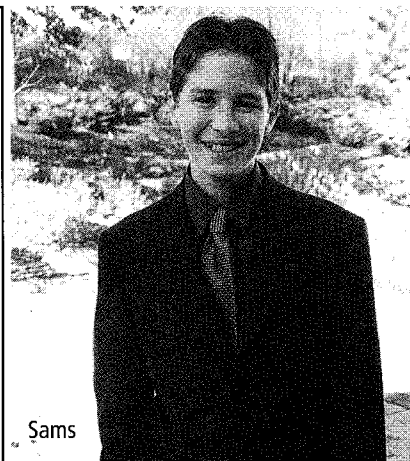
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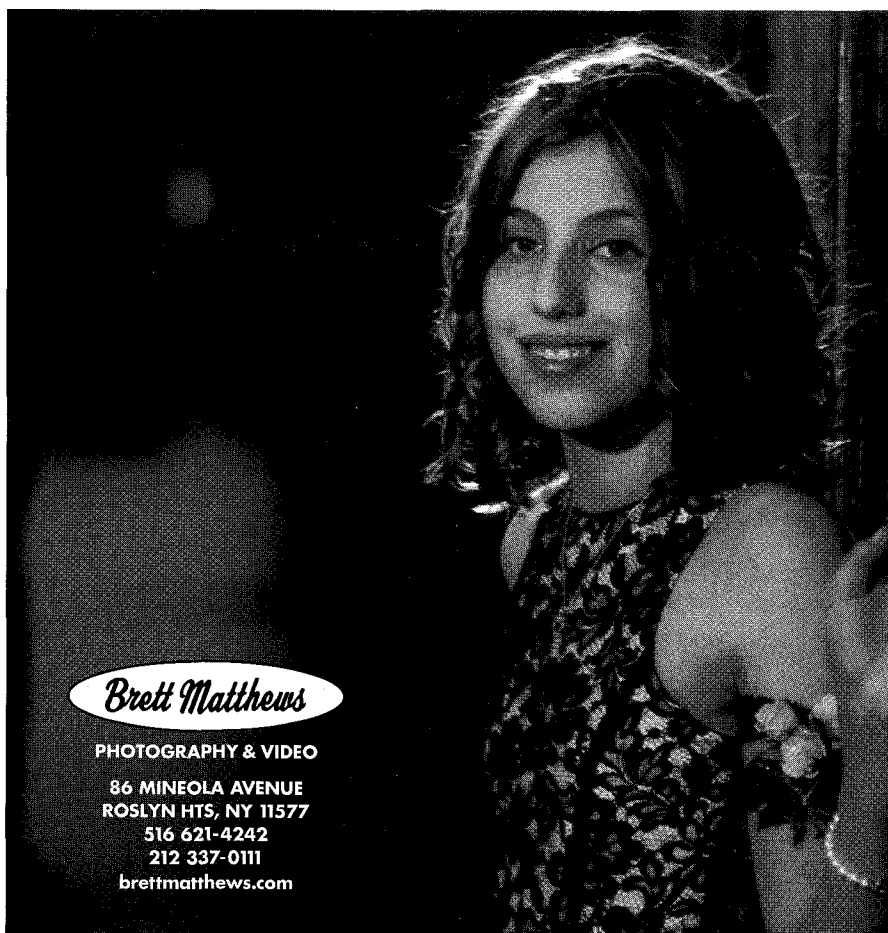
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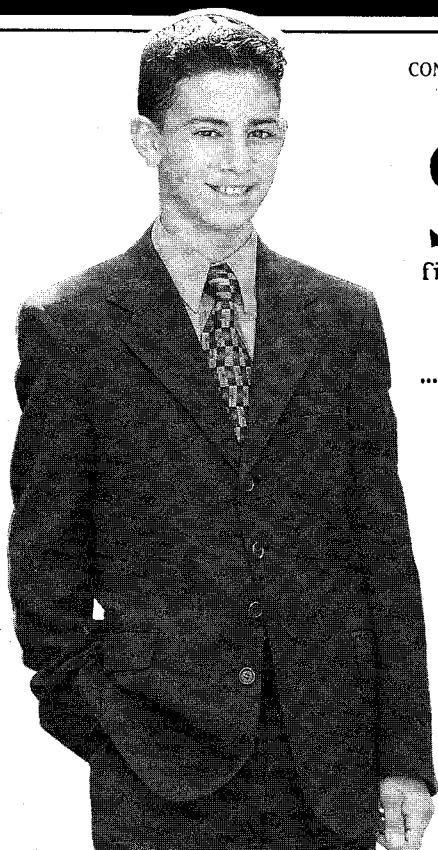
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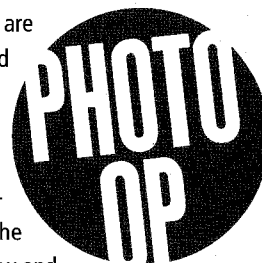
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Alpine Creative also extends the theme expressed in your invitation to the accessories at the event, such as place cards, table accouterments, and gifts. A visit to the Chelsea showroom, or the Englewood, New Jersey store is the best way to see the full spectrum of what Alpine Creative can do. Alpine's invitations were exclusively featured in David Tutera's recent book, *A Passion for Parties*. Call for an appointment. **Alpine Creative Group, 159 West 25th St., 989-4198 or 1-800-289-6507, www.alpineinvite.com.**

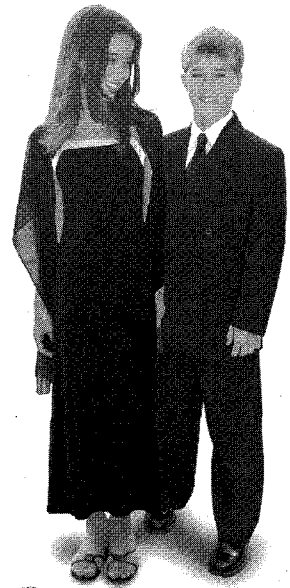
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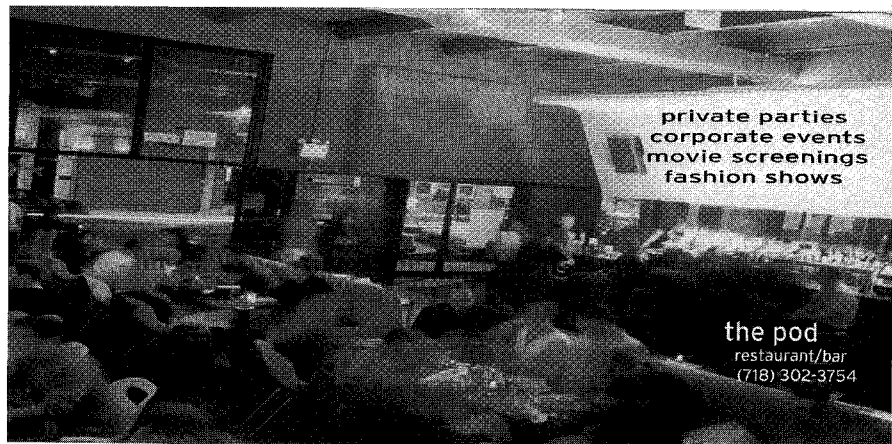


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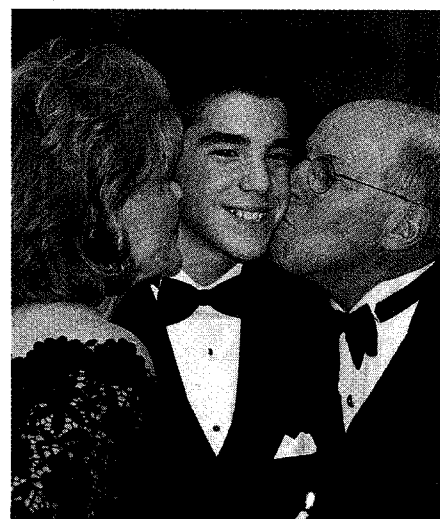
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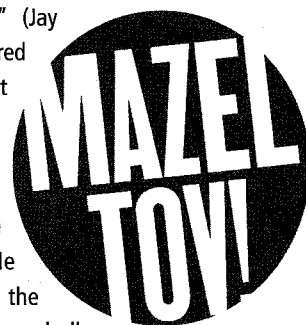


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is considered the best Bar/Bat Mitzvah teacher in the area.) He brings the Torah, Ark, and all

of the elements required for the ceremony directly to your home or special event location. The individual preferences of the family are put first and foremost. Both the training course and ceremony are conducted to your specifications. BBMFACA will go anywhere in the USA, Canada, or Israel to train a child and officiate at the event. BBMFACA also serves affiliated Jews by getting them sizable discounts on yarmulkes, invitations, and taleisim. *Bar/Bat Mitzvah For Any Child Anywhere*, Jay Dreznick, director, 732-536-4125 or 732-617-9111, www.barmitzvahanywhere.com.



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NEW THIS WEEK

Blackwoods

A trip to the country becomes a screenwriter's nightmare as his girlfriend's family accuses him of murder. Directed by Uwe Boll. (1 hr. 30 mins.; R) • Opens 5/10.

ESPN's Ultimate X

Filmed at last summer's X Games, this IMAX picture features speed climbing, wake boarding, BMX stunt riding, and street luge. (40 mins.; PG) • Opens 5/10.

Janice Beard

A daydreaming temp (Eileen Walsh) finds herself working at a big-time London car manufacturer, feuding with her glamorous boss (Patsy Kensit), and romancing the mailroom boy (Rhys Ifans), who seems to have ulterior motives. Walsh's lovely mix of wide-eyed wonder and awkward introversion helps us through a somewhat confusing, often shrill little comedy. (1 hr. 20 mins.; NR) • Opens 5/10.

The Lady and the Duke

New-wave maestro Eric Rohmer's film is about a Scottish aristocrat (Lucy Russell) and her complex relationship with the Duke of Orleans (Jean-Claude Dreyfus) at the bloody height of the French Revolution. The film is shot on video, with actors inserted into painted backdrops, and the technological oddness of the endeavor—despite the director's trademark restraint—results in a strangely distracting, disjointed experience. In French, with English subtitles. (See box.) (2 hrs. 5 mins.; PG-13) • Opens 5/10.

Lagaan

See Rainer, page 77, and interview, page 100. In Hindi, with English subtitles. (3 hrs. 45 mins.; NR) • Opens 5/8.

The New Guy

Tired of being uncool, a high-school student (DJ Qualls) adopts a new attitude, thanks to the tutelage of Eddie Griffin, a smooth-talking con man he meets in prison. With Lyle Lovett; directorial debut of Ed Decter. (1 hr. 40 mins.; PG-13) • Opens 5/10.

Profit and Nothing But!

Lumumba director Raoul Peck's documentary about the global economy's impact on Haiti; showing with *Diamonds and Rust*, Adi Barash and Ruth Shatz's documentary about a mining ship off the African coast. (2 hrs. 5 mins.; NR) • Opens 5/8.

Unfaithful

Director Adrian (Jacob's Ladder, Fatal Attraction) Lyne's psychological thriller stars Richard Gere and Diane Lane as an enviable New York married couple whose lives spin out of control after her infidelity opens a Pandora's box of dangerous deceit. (2 hrs. 17 mins.; R) • Opens 5/10.

REVIEWS BY BILGE EBIRI



Now Playing

ABC Africa

Abbas Kiarostami (*Taste of Cherry*) documents the effects of war and AIDS on the people of Uganda, particularly its orphans, via a roaming video travelogue. The director's great eye is on full display, but the film seems too light and haphazardly put together, despite the serious subject matter. (1 hr. 25 mins.; NR) • 3.

★ Amélie

Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 2; 11; 47.

Astoria

Queens is the setting of Nick Efteriades's Greek-American coming-of-age tale, which also involves the mob, a diner, and Alexander the Great. (1 hr. 43 mins.; R) • 62.

★ Baran

Majid Majidi has made a marvelously felt movie about an Iranian construction laborer (Hossein Abedini) who develops an unspoken ardor for an Afghan girl posing as a boy in order to support her family. Majidi has a great eye for composition, and yet the suffering in this movie never seems picturesque. (Rainer; 5/4/02) (1 hr. 33 mins.; NR) • 1; 38.

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 100.**

A Beautiful Mind

Russell Crowe plays the real-life mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 17.

★ Blade 2

Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 17; 40; 44; 45; 50; 52; 59.

The Cat's Meow

Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. The excursion resulted in a mysterious death, implicating everybody from Charlie Chaplin (Eddie Izzard) to actress Marion Davies (Kirsten Dunst) and filmmaker Thomas Ince (Cary Elwes). Strangely ambling at times, the film is nevertheless uplifted by terrific ensemble work. (1 hr. 52 mins.; R) • 2; 34; 39; 63.

Changing Lanes

Pulpy and preposterous, but enjoyable. Ben Affleck and Samuel Jackson play two men who collide their cars

on the FDR and then engage in a dangerously escalating game of shot-for-shot. (Rainer; 4/22/02) (1 hr. 39 mins.; R) • 6; 14; 15; 16; 22; 25; 32; 36; 40; 41; 43; 45; 49; 50; 52; 53; 57; 58; 60; 62; 68; 69; 70; 71; 72; 73.

Circuit

A naïve gay ex-cop (Jonathan Wade Drahos) relocates to Los Angeles and gets caught up in the drug-fueled party circuit. Drahos has genuine presence, which carries the plot for a while, but the overlong film seems more interested in showing off bodies than in telling a story, succumbing to the very superficiality it seeks to admonish. (2 hrs. 10 mins.; NR) • 7.

Clockstoppers

A scientist's teenage son (Jesse Bradford) winds up with a top-secret watch that gives him superhuman speed. Kids may enjoy this throwback to Disney live-action flicks, but adults will be distracted by extra-wide plot holes. (1 hr. 34 mins.; PG) • 17; 45; 52; 60.

Deuces Wild

Stephen Dorff, Fairuza Balk, and Matt Dillon star in Scott (The Basketball Diaries) Kalvert's film about warring street gangs in 1957 Brooklyn. (1 hr. 59 mins.; R) • 6; 12; 15; 16; 17; 27; 29; 39; 40; 41; 44; 45; 48; 50; 51; 52; 53; 55; 57; 60; 61; 62; 66; 67; 69; 71; 73.

★ Dogtown and Z-Boys

An energetic, elegiac documentary about the influential crew of teens in early-seventies California who turned skateboarding into today's fashionable, free-wheeling, daredevil sport. Directed by Stacy Peralta, a member of the original Z-Boys, and full of great archival footage, it's a riveting inside look at a huge youth-culture momentum shift. Narrated by Sean Penn. (1 hr. 30 mins.; PG-13) • 1; 14; 17.

E.T. The Extra-Terrestrial

Well, it's certainly still good. Steven Spielberg's tale of a boy (Henry Thomas) and a homesick alien punches all the right buttons; the additional footage feels somewhat extraneous, but at least there isn't much of it. (2 hrs.; PG) • 24; 64.

Enigma

A dry, occasionally smart drama about British codebreakers during WWII. Dougray Scott plays a big-brain codebreaker and Kate Winslet is his helpmate. They both look pretty frumpy and neurasthenic.

Michael Apted directed, from a script by Tom Stoppard based on the bestseller by Robert Harris. (Rainer; 2/29/02) (1 hr. 59 mins.; PG-13) • 1; 14; 17; 18; 43; 47; 53; 59.

Festival in Cannes

Talkfest auteur Henry Jaglom strikes again, with this vague story shot on the fly at the 2000 Cannes film festival about an actress turned director (Greta Scacchi) and a wannabe producer (Zack Norman) trying to finance a film. (1 hr. 39 mins.; PG-13) • 2.

Fleeing by Night

A complex love triangle in thirties China among a promising young cellist (Lei Huang), a troubled opera star (Chao-te Yin), and the daughter of a theater owner (Rene Liu) results in tormented souls. The film's vivid depiction of the world of Chinese opera is hampered by melodramatic plot turns and florid narration. (1 hr. 29 mins.; NR) • 7.

★ Frailty

Bill Paxton directed and stars in this creepy, disturbing low-budget triumph that is part psychological drama and part Old Testament—Stephen King—Freud—Brothers Grimm scarefest. He plays a widower with two young boys who believes he has been told by an angel to rid the world of demons. Matthew McConaughey and Powers Boothe co-star, and there is a

remarkable performance by Matthew O'Leary as one of Paxton's two affrighted sons. (Rainer; 4/15/02) (1 hr. 40 mins.; R) • 10; 12; 16.

★ Girls Can't Swim

Sharply observed, delicately acted portrait of two teenage friends (Isild Le Besco and Karen Alyx) coping with sex, love, and loss one summer on the coast of France. The young leads are intensely natural, and Anne-Sophie Birot's direction is loving and incisive, her only missteps coming in the film's melodramatic final scenes. (1 hr. 41 mins.; NR) • 7.

★ Gosford Park

Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 25.

★ A Grin Without a Cat

Elusive French documentarian Chris Marker (*La Jetée*) contemplates the rise and fall of the European left during the sixties and seventies, from the galvanizing force of the Vietnam War to the disillusionment of the Brezhnev years, with a post-Soviet coda. Thoroughly engrossing, even if its activism seems quite naïve today. (2 hrs. 59 mins.; NR) • 4.

High Crimes

Morgan Freeman has a juicy good time playing an alcoholic lawyer who redeems himself in this otherwise smoothly directed (by Carl Franklin) but rather pro forma courtroom thriller co-starring Ashley Judd and Jim Caviezel, playing a fugitive military operative accused of murdering civilians in El Salvador. (Rainer; 4/15/02) (1 hr. 55 mins.; PG-13) • 10; 11; 17; 29; 30; 59; 72.

Hollywood Ending

Woody Allen plays a—guess what?—neurotic has-been movie director who goes blind just as he is about to begin his comeback project. (The reasons for the blindness are psychosomatic.) It's a very funny premise, since the director, managing to keep virtually all of his

bins), a feral stud (Rhys Ifans), and a hairy naturalist author (Patricia Arquette). (1 hr. 36 mins.; R) • 10.

★ Ice Age

Marvelously funny digitally animated comedy featuring woolly mammoths, saber-tooth tigers, sloths, dodos, and much more. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 10; 17; 30; 40; 44; 45; 52; 56; 60; 68; 69; 70; 72; 73.

Italian for Beginners

Lone Scherfig's *Dogme 95* film is set at a community-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 11.

Jason X

A group of student explorers from the future unleash the cryogenically frozen body of Jason Voorhees (Kane Hodder), the slasher from the *Friday the 13th* series. Much wackiness ensues. Tired updating of tired horror series seems to think that cross-breeding it with a sub-*Alien* plotline is the way to breathe new life into the ho-hum enterprise. (1 hr. 33 mins.; R) • 10; 12; 15; 16; 17; 32; 39; 40; 42; 44; 45; 48; 50; 52; 53; 54; 55; 57; 58; 59; 60; 61; 62; 64; 66; 67; 71; 73.

★ Kissing Jessica Stein

Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance, directed by Charles Herman-Wurmfeld, about two women who meet through the personals: One is mostly gay, the other essentially straight. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 5; 12; 17; 29; 33; 35; 63.

★ The Last Waltz

Martin Scorsese's documentary of the Band's final con-

★ Monsoon Wedding

Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 5; 15; 26; 49; 63; 65; 73.

Monster's Ball

See what the fuss is about: Halle Berry plays the wife of a man who Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 17; 31; 65.

Murder by Numbers

An efficient but by-the-numbers crime thriller starring Sandra Bullock, in a career-makeover role, as a hardened homicide detective on the trail of two Leopold and Loeb-ish high-school killers (Ryan Gosling and Michael Pitt). Barbet Schroeder directed, and he's better than his material. (Rainer; 4/29/02) (1 hr. 58 mins.; R) • 10; 12; 15; 16; 17; 32; 43; 44; 45; 47; 50; 52; 53; 57; 60; 62; 64; 68; 70; 71; 73.

★ Murderous Maids

In 1933, two French sisters, Christine and Lea Papin, hacked to death their employer and the employer's daughter in a case that inspired Jean Genet's play *The Maids*, among others. As Christine, Sylvie Testud gives a ferociously controlled performance. (Rainer; 5/13/02) (1 hr. 34 mins.; NR) • 7; 38.

Mutant Aliens

Animation giant Bill Plympton's film is about astronauts and aliens who unite against a greedy corporate space baron. (1 hr. 23 mins.; NR) • 9.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 2; 12; 15; 17; 29; 30; 49; 62; 63; 64; 73.

★ The Mystic Masseur

Ismail Merchant directed this enjoyable adaptation of V.S. Naipaul's novel, his first, about the Indian community in forties Trinidad. It has some of the appeal of the early Merchant-Ivory movies set in India, such as *Shakespeare Wallah*, before their collaborations became spit-shined with prestige. Aasif Mandvi, as the village healer who becomes a British puppet, is excellent, as is the great Om Puri as the healer's father-in-law. (Rainer; 5/13/02) (1 hr. 57 mins.; PG) • 1; 18.

Night at the Golden Eagle

An elderly, unreformed tough guy (Donnie Montemarano) and his now clean partner (Vinnie Argiro) land in a grubby motel peopled by strung-out hookers and other assorted castoffs, with disastrous consequences. So sleazy you can smell it; the grimy, bleak portrait of dead-end lives is often gripping, but the contrived story line feels out of place. (1 hr. 27 mins.; R) • 17.

★ Nine Queens

The Argentine writer-director Fabian Bielinski has a fine, straightforward storytelling gift, and his movie about two con men (Gaston Pauls and Ricardo Darin) pulling off a half-million-dollar scam is consistently compelling. It also has a social context—the corruption of modern Argentina—that helps lift it beyond pulp. (Rainer; 4/29/02) (1 hr. 55 mins.; R) • 5; 38; 46; 63.

Panic Room

Jodie Foster is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. Forest Whitaker, as one of the burglars, underplays effectively, unlike his two cohorts, Jared Leto and Dwight Yoakum, who gobble the scenery. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 6; 15; 17; 40; 43; 45; 52; 53; 56; 60; 62; 68; 69; 71; 73.

★ The Piano Teacher

Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student (Benoit Mag-



Festival

It's Greek to Us

Screamin' Jay Hawkins is as expected at a Greek Film Festival as Michael Dukakis at a blues joint. But that's what makes *I Put a Spell on Me*, Nicholas Triandafyllidis's joyful documentary at the American Museum of the Moving Image's Greek Cinema Showcase, so appealing. Hawkins (pictured), the weirdo fifties bluesman and rock-and-roller, always wanted to sing opera, and Triandafyllidis was to film his debut in Athens. Unfortunately, Screamin' Jay died shortly before that performance, and the film became a tribute, including interviews with Jim Jarmusch, Bo Diddley, and the Animals' Eric Burdon and extensive footage of the wild man himself—a figure whose stage show, equipped with coffins and explosives, was tame compared with his World War II experiences and prodigious womanizing. Opens May 10, with a Triandafyllidis Q&A after the screening. (See "Museums, Societies, Etc.")

co-workers in the dark, goes ahead and directs the film anyway. But the joke is never given its due. The movie is another in a long string of piffles from Woody Allen. Perhaps he feels that piffles are all the airhead movie industry deserves from him right now. Co-stars Téa Leoni and Treat Williams. (Rainer; 5/2/02) (1 hr. 55 mins.; PG-13) • 6; 14; 15; 16; 22; 27; 28; 37; 43; 46; 47; 49; 50; 53; 57; 58; 62; 70; 71; 73.

★ Home Movie

Chris Smith (*American Movie*) depicts five unique homes and how they reflect the lives of their quirky owners—a mixture of mad inventors, cat obsessives, and other charming oddballs. Easygoing, generous documentary is paired with Jeff Krulik and John Heyn's classic short *Heavy Metal Parking Lot*, shot outside a Judas Priest concert in 1986. (1 hr. 15 mins.; NR) • 10.

Human Nature

Michel Gondry directs Charlie (*Being John Malkovich*) Kaufman's script about a behaviorist prude (Tim Rob-

ert performance in 1976 in San Francisco is perhaps the greatest rock documentary of all time, here enhanced by a digital remix. (Rainer; 4/22/02) (1 hr. 59 mins.; NR) • 10.

★ Les Destinées

Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart), and once the sprawling story gets going, Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • 3.

Life, or Something Like It

Angelina Jolie plays a TV newscaster whose perfect life is thrown into disarray when a street prophet (Tony Shalhoub) foretells her imminent death. Lame melodrama pretends to be about seizing the day, but it's more about ludicrous plot points and a cop-out of an ending. Still, the always game Jolie almost makes it work. Co-starring Edward Burns. (1 hr. 43 mins.; PG-13) • 2; 12; 17; 21; 27; 29; 50; 53; 57; 58; 62; 64; 67; 69; 70; 71; 73.

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imel) turns into a sadomasochistic folie à deux, is grotesquely shocking. It's not a likable film, because Haneke puts the screws to the audience as well, but he has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 3.

Rain

Atmospheric portrait of a young New Zealand teen (Alicia Fulford-Wierzbicki) discovering her budding sexuality during a beach idyll with her family, and her attraction to a photographer who is also coveted by her mom (Sarah Peirse). Elliptical and moody, it's a triumph of style over narrative, despite some melodramatic twists. (1 hr. 32 mins.; NR) • 1; 19.

★ The Rookie

Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. The film is a superior example of inspirational corn, with each cliché buffed and beveled. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 11; 17; 39.

Opening

It Takes a Village

Aamir Khan is India's biggest star, and knows exactly what it takes to make a hit. So when his writer-director friend Ashutosh Gowariker presented him with the script for *Lagaan*, Khan (pictured) immediately declined. "*Lagaan* breaks every rule of mainstream Indian cinema," he says of the story about a band of ragtag villagers in 1893 who play cricket against their British occupiers, trying to win a repeal of the *lagaan*, or land tax. "First, period films don't work. Second, sports films don't work, either. Third, we have British actors speaking English. And finally, the director is not a success." But Khan couldn't forget the script, and after it brought his wife and parents to tears, Khan not only took the lead, he became a producer. "If I was going to act, I couldn't risk someone making compromises halfway," Khan says. He's used his degree of control over the \$5 million budget to bring the film away from the Bollywood assembly line. "Normally, Indian actors work six or eight films at a time, and after we finish shooting, six months later, we record the sound," Khan says. "As an actor, I always thought these things lose my performance, so as a producer, I did things my way"—that is, with a cast and crew undistracted by other projects, and dialogue recorded live. (Not to mention 10,000 extras.) Khan says the film isn't political—"These people didn't care who ruled in Delhi, they just wanted their children not to starve"—but he's proud of its underlying theme. "We show Hindu, Muslim, Sikh, British, everyone coming together," Khan says. "That's what this film is about." Opens May 8.

with a ruthless despot (Steven Brand). Guess who wins. Though it can be derivative and bombastic, the movie also has a nice swashbuckling sense of fun that's often hard to resist. Co-starring Kelly Hu. (1 hr. 28 mins.; PG-13) • 10; 12; 15; 16; 22; 29; 32; 37; 39; 40; 41; 42; 44; 45; 48; 50; 51; 52; 53; 54; 55; 56; 57; 58; 60; 62; 64; 68; 69; 70; 71; 72; 73.

★ Space Station

Marvelous 3-D effects are the highlights of this IMAX documentary about the building of the International Space Station. And in a departure from other whiz-bang IMAX productions, the extended scenes of astronauts interacting naturally are quite nice. Only drawback: The comically intense Tom Cruise narration feels completely out of place. (1 hr. 8 mins.; NR) • 43.

Spider-Man

Sam Raimi's movie based on the Marvel-comics superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. Kirsten Dun-

the woes of the corporate culture; it's closer to the eeriness of a Hawthorne story. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 8.

★ The Triumph of Love

A lovely romantic comedy directed by Clare Peploe adapted from an eighteenth-century play by Pierre Marivaux and starring Mira Sorvino as a princess who disguises herself as a man in order to woo the exiled rightful heir to her throne. Ben Kingsley and Fiona Shaw also star. (Rainer; 4/22/02) (1 hr. 47 mins.; PG-13) • 2; 18.

★ Uzumaki

A Japanese town is terrorized by mysterious spirals (*uzumaki*) that compel the inhabitants to commit grisly deeds. Effective, bizarre hybrid of B movie and conceptual art, complete with goofy effects that dare us to take it seriously, seems destined for cult status. Who'd have thought a simple design element could prove so unnerving? (1 hr. 30 mins.; NR) • 9.

Vulgar

A struggling clown (Brian O'Halloran) decides to go the raunchy, adult route and winds up getting accosted by psychotic rednecks. Co-scripted by Kevin Smith (*Clerks*), this bleak little movie can't decide if it's a dark comedy or a grim revenge thriller. Wild tonal shifts betray a Tarantino influence—with none of his narrative panache. Co-starring Ethan Suplee. (1 hr. 37 mins.; R) • 2.

Warm Water Under a Red Bridge

Writer-director Shohei Imamura weaves a supernatural tale around an unemployed businessman's search for a stolen Buddha, and a woman with an odd superpower. In Japanese, with English subtitles. (1 hr. 59 mins.; NR) • 38.

★ Y Tu Mamá También

Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places*. Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdu as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 5; 14; 17; 27; 29; 38; 46; 49; 63; 65.

Manhattan

Below 14th Street

1. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Baran; Dogtown and Z-Boys; Enigma; The Mystic Masseur; Rain; The Salton Sea

2. CC Village East

189 Second Ave. (212-529-6799) • Amélie; The Cat's Meow; Festival in Cannes; Life, or Something Like It; My Big Fat Greek Wedding; The Triumph of Love; Vulgar

3. Cinema Village

22 E. 12th St. (212-924-3363) • ABC Africa; Les Destinées; The Piano Teacher; Sade

4. Film Forum

209 W. Houston St. (212-727-8110) • A Grain Without a Cat (See also "Museums, Societies, Etc.")

5. Landmark Sunshine Cinema

143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Nine Queens; Y Tu Mamá También

6. Loews Village

66 Third Ave. (212-501-0EWS#952) • Changing Lanes; Deuces Wild; Hollywood Ending; Panic Room; The Sweetest Thing

7. Quad Cinema

34 W. 13th St. (212-255-8800) • Circuit; Fleeing by Night; Girls Can't Swim; Murderous Maids

8. The Screening Room

54 Varick St. (212-334-2100) • Big Bad Love; Time Out

9. Two Boots Pioneer Theater

155 E. 3rd St. (212-212-254-3300) • Donnie Darko; Mutant Aliens; Uzumaki

10. UA Union Square

13th St. and Broadway (212-253-2225) • Frailty; High Crimes; Home Movie; Human Nature; Ice Age; Jason X; The Last Waltz; Murder by Numbers; The Scorpion King; Spider-Man



Sade

Imprisoned during the Revolution, a reflective Marquis de Sade (Daniel Auteuil) sets eyes on a young innocent (Isild Le Besco) while contemplating the nature of love and freedom. Director Benoît Jacquot (*The School of Flesh*) supplies his trademark intellectual intimacy, but the show belongs to Auteuil, whose face alone can act circles around most other leading men. (1 hr. 34 mins.; NR) • 3; 38.

The Salton Sea

A brooding informant (Val Kilmer), haunted by his wife's murder, delves into the world of the illegal speed trade in search of revenge. Wildly uneven neo-noir wannabe sports lush visuals and a characteristically off-beat performance from Kilmer. But the story plays like a remake of *Memento*, minus the interesting parts. Co-starring Vincent D'Onofrio. (1 hr. 43 mins.; R) • 1; 43.

★ The Scorpion King

Big, brawny *Mummy* spinoff has pro wrestler and cult phenom the Rock as an ancient mercenary at war

st plays the girl he's in love with, and Willem Dafoe is Spidey's archenemy, the Green Goblin. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 10; 12; 13; 15; 16; 22; 23; 32; 34; 36; 40; 41; 42; 43; 44; 45; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 60; 61; 62; 64; 66; 68; 69; 70; 71; 72; 73.

The Sweetest Thing

An annoying, ass-twirling party girl (Cameron Diaz) meets the man of her dreams (Thomas Jane) and sets off on a quest to bag him, with some help from her loyal friends (Christina Applegate and Selma Blair). A gaudy, surreal vision of a world full of moral turpitude, senseless action, and mental decay. Oh, wait—it's a romantic comedy? (1 hr. 24 mins.; R) • 6; 12; 16; 22; 39; 56; 62; 73.

★ Time Out

A small-scale masterpiece from writer-director Laurent Cantet. Aurelien Recoing plays a husband and father who doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. The film is more than just a parable about

14th-41st Streets

11. CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • Amélie; High Crimes; Italian for Beginners; The Rookie

12. Clearview's Chelsea

260 W. 23rd St. (212-777-FILM#597) • Deuces Wild; Frailty; Jason X; Kissing Jessica Stein; Life, or Something Like it; Murder by Numbers; My Big Fat Greek Wedding; The Scorpion King; Spider-Man; The Sweetest Thing

13. Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • Spider-Man

14. Loews 19th St. East

890 Broadway, at 19th St. (212-50-LOEWS#858) • Changing Lanes; Dogtown and Z-Boys; Enigma; Hollywood Ending; Y Tu Mamá También

15. Loews 34th St. Theatre

312 W. 34th St. (212-244-8850) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Monsoon Wedding; Murder by Numbers; My Big Fat Greek Wedding; Panic Room; The Scorpion King; Spider-Man

16. Loews Kips Bay Theatre

550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Changing Lanes; Deuces Wild; Frailty; Hollywood Ending; Jason X; Murder by Numbers; National Lampoon's Van Wilder; The Scorpion King; Spider-Man; The Sweetest Thing

42nd-60th Streets

17. AMC Empire 25 Theatres

234 W. 42nd St. (212-398-3939) • A Beautiful Mind; Blade 2; Clockstoppers; Deuces Wild; Dogtown and Z-Boys; Enigma; High Crimes; Ice Age; Jason X; Kissing Jessica Stein; Life, or Something Like it; Monster's Ball; Murder by Numbers; My Big Fat Greek Wedding; Night at the Golden Eagle; Panic Room; The Rookie; Y Tu Mamá También

18. CC Cinemas 1, 2, 3

1001 Third Ave., at 60th St. (212-753-6022) • Enigma; The Mystic Masseuse; The Triumph of Love

19. CC Eastside Playhouse

919 Third Ave., nr. 55th St. (212-755-3020) • Rain

20. Clearview's 59th Street East

239 E. 59th St. (212-777-FILM#615) • The Sweetest Thing

21. Clearview's Ziegfeld

141 W. 54th St. (212-777-FILM#602) • Life, or Something Like it

22. Loews 42nd Street E Walk

42nd St. at Eighth Ave. (212-50-LOEWS#572) • Changing Lanes; Hollywood Ending; The Scorpion King; Spider-Man; The Sweetest Thing

23. Loews Astor Plaza

44th St. at Eighth Ave. (212-50-LOEWS#699) • Spider-Man

24. Loews State

1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • E.T. The Extra-Terrestrial; 40 Days and 40 Nights; John Q; Showtime

25. New York Twin

1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Changing Lanes; Gosford Park

26. Paris Theatre

4 W. 58th St. (212-688-3800) • Monsoon Wedding

61st Street and Above, East Side

27. CC 86th St. East

210 E. 86th St. (212-777-FILM#763) • Deuces Wild; Hollywood Ending; Life, or Something Like it; Y Tu Mamá También

28. Clearview's Beekman

1254 Second Ave., nr. 65th St. (212-777-FILM#606) • Hollywood Ending

29. Clearview's First & 62nd St.

400 E. 62nd St. (212-777-FILM#957) • Deuces Wild; High Crimes; Kissing Jessica Stein; Life, or Something Like it; My Big Fat Greek Wedding; The Scorpion King; Y Tu Mamá También

30. Clearview's Park and 86th St.

125 E. 86th St. (212-777-FILM#604) • High Crimes; Ice Age; My Big Fat Greek Wedding

31. Loews 72nd St. East

1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7

1538 Third Ave., at 86th St. (212-50-LOEWS#964) •

Changing Lanes; Jason X; Murder by Numbers; The Scorpion King; Spider-Man

33. UA East

1629 First Ave., at 85th St. (212-249-5100) • Kissing Jessica Stein

34. UA Gemini

1210 Second Ave., at 64th St. (212-832-1670) • The Cat's Meow; Spider-Man

61st Street and Above, West Side

35. Clearview's 62nd and Broadway

1871 Broadway, at 62nd St. (212-777-FILM#864) • Kissing Jessica Stein

36. Clearview's Metro Cinema

2626 Broadway, nr. 99th St. (212-777-FILM#609) • Changing Lanes; Spider-Man

37. Clearview's Olympia

2770 Broadway, nr. 106th St. (212-777-FILM#613) • Hollywood Ending; The Scorpion King

38. Lincoln Plaza Cinemas

30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Baran; Murderous Maids; Nine Queens; Sade; Warm Water Under a Red Bridge; Y Tu Mamá También

39. Loews 84th Street

2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Cat's Meow; Deuces Wild; Jason X; The Rookie; The Scorpion King; The Sweetest Thing

40. Magic Johnson Harlem USA

300 W. 125th St. (212-665-8733) • Blade 2; Changing Lanes; Deuces Wild; Ice Age; Jason X; Panic Room; The Scorpion King; Spider-Man

41. New Coliseum

701 W. 181st St. (212-740-1545) • Changing Lanes; Deuces Wild; The Scorpion King; Spider-Man

42. Nova

3589 Broadway, nr. 147th St. (212-862-5728) • Jason X; The Scorpion King; Spider-Man

43. Sony Lincoln Square

1998 Broadway, at 68th St. (212-50-LOEWS#638) • Changing Lanes; Enigma; Hollywood Ending; Murder by Numbers; Panic Room; The Salton Sea; Space Station; Spider-Man

Bronx

44. Concourse Plaza

214 E. 161st St. (718-588-8800) • Blade 2; Deuces Wild; Ice Age; Jason X; Murder by Numbers; The Scorpion King; Spider-Man

45. Whitestone

2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Blade 2; Changing Lanes; Clockstoppers; Deuces Wild; Ice Age; Jason X; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man

Brooklyn

46. BAM Rose Cinemas

30 Lafayette Ave. (718-623-2770) • Hollywood Ending; Nine Queens; Y Tu Mamá También (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion

70 Henry St. (718-369-0838) • Amélie; Enigma; Hollywood Ending; Murder by Numbers

48. Canarsie

9310 Ave. L, at E. 93rd St. (718-251-0700) • Deuces Wild; Jason X; The Scorpion King; Spider-Man

49. Cobble Hill Cinema

265 Court St. (718-596-9113) • Changing Lanes; Hollywood Ending; Monsoon Wedding; My Big Fat Greek Wedding; Spider-Man; Y Tu Mamá También

50. Court Street 12

106 Court St. (718-246-7469) • Blade 2; Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; The Scorpion King; Spider-Man

51. Kent Triplex

Coney Island Ave. at Ave. H (718-338-3371) • Deuces Wild; The Scorpion King; Spider-Man

52. Linden Boulevard Multiplex

Linden Blvd. and Eldert Lane (718-277-0303) •

KISS ME, KATE Kate Hudson (pictured) and Robert Downey Jr. are in talks to star in *Alex and Emma* for Franchise Pictures.

Rob Reiner will direct the film, which is

scheduled to begin production this fall. Based on Dostoevsky's classic *The Gambler*, the drama is about the romance that develops between a struggling writer and compulsive gambler (Downey) and the stenographer he

hires (Hudson) when he starts feeling pressure from his publishers.

DEAR AS FOLK Funnymen Eugene Levy and Christopher Guest will be in New York for a few days this summer to film another mockumentary in the same vein as their previous cult hits *Waiting for Guffman* and *Best in Show*. Their new film, *A Mighty Wind*, will star the two as traveling folk singers reminiscing about life on the road. Guest wrote the script with Levy, and is producing and directing it for Castle Rock; there's no word yet on whether fan favorites Parker Posey and Bob Balaban will be returning.

SEEING RED Gael García Bernal, star of the critically acclaimed Mexican films *Amores Perros* and *Y Tu Mamá También*, is in talks to star as Che Guevara in *The Motorcycle Diaries* for Robert Redford's South Fork Pictures and FilmFour. The film—adapted from Guevara's own journals—will recount the Cuban revolutionary's road trip around South America as a young medical student.

ADVISE AND CONSENT Renée Zellweger (pictured) and Ewan McGregor are set to star in *Down With Love* for Fox 2000, with David Hyde Pierce (*Frasier*) and Sarah Paulson (*Leap of Faith*) appearing in supporting roles. Set in the sixties, the film is an homage to those classic Rock Hudson and Doris Day comedies, and tells the story of a popular female advice columnist (Zellweger) whose orderly life is thrown into question when she gets involved with a sleazy journalist (McGregor). Shooting is scheduled to start in late May; Peyton Reed (*Bring It On*) directs. SARA CARDACE



Blade 2; Changing Lanes; Clockstoppers; Deuces Wild; Ice Age; Jason X; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man

53. Pavilion

188 Prospect Park West (718-369-0838) • Changing Lanes; Deuces Wild; Enigma; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man

54. Pavilion Flatbush

314 Flatbush Ave. (718-596-7070) • Jason X; The Scorpion King; Spider-Man

55. Ridgewood

55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Deuces Wild; Jason X; The Scorpion King; Spider-Man

56. UA Marlboro

6817 Bay Pkwy., at 69th St. (718-232-4000) • Ice Age; Panic Room; The Scorpion King; Spider-Man; The Sweetest Thing

57. UA Movies at Sheepshead Bay

3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; The Scorpion King; Spider-Man

Queens

58. Centre Sunnyside

42-17 Queens Blvd. (718-361-6869) • Changing Lanes; Hollywood Ending; Jason X; Life, or Something Like it; The Scorpion King; Spider-Man

59. Cinemart

106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Blade 2; Enigma; High Crimes; Jason X

60. College Point Multiplex

28-55 Ulmer St., Whitestone (718-886-4900) • Changing Lanes; Clockstoppers; Deuces Wild; Ice Age; Jason X; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man

61. Jackson Triplex

82nd St. at Roosevelt Ave. (718-478-6777) • Deuces Wild; Jason X; Spider-Man

62. Kaufman Astoria Cinema

38th St. at 35th Ave. (718-786-2020) • Astoria; Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; My Big Fat Greek Wedding; Panic Room; The Scorpion King; Spider-Man; The Sweetest Thing

63. Kew Gardens Cinemas

81-05 Lefferts Blvd. (718-441-9835) • The Cat's Meow; Kissing Jessica Stein; Monsoon Wedding; My Big Fat Greek Wedding; Nine Queens; Y Tu Mamá Tambián

64. Main Street Cinemas

72-66 Main St. (718-263-4828) • E.T. The Extra-Terrestrial; Jason X; Life, or Something Like it; Murder by Numbers; My Big Fat Greek Wedding; The Scorpion King; Spider-Man

65. North Shore Towers

27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Monsoon Wedding; Monster's Ball; Y Tu Mamá Tambián

66. Plaza

103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Deuces Wild; Jason X; Spider-Man

67. UA Crossbay

94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Deuces Wild; Jason X; Life, or Something Like it

68. UA Crossbay II

92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Changing Lanes; Ice Age; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man

69. UA Midway

108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Changing Lanes; Deuces Wild; Ice Age; Life, or Something Like it; Panic Room; The Scorpion King; Spider-Man

70. UA Movieworld

242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Changing Lanes; Hollywood Ending; Ice Age; Life, or Something Like it; Murder by Numbers; The Scorpion King; Spider-Man

Staten Island

71. Atrium

680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man

72. UA Hylan Plaza

107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Changing Lanes; High Crimes; Ice Age; The Scorpion King; Spider-Man

73. UA Movies at Staten Island

141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Changing Lanes; Deuces Wild; Hollywood Ending; Ice Age; Jason X; Life, or Something Like it; Monsoon Wedding; Murder by Numbers; My Big Fat Greek Wedding; Panic Room; The Scorpion King; Spider-Man; The Sweetest Thing

Museums, Societies, Etc.

74. American Museum of the Moving Image

36-01 35th Ave., Astoria, Queens (718-784-0077); \$8.50. • "Greek Cinema Showcase." 5/10: *Scream*; Jay Hawkins: *I Put a Spell on Me* (2002). "Cinemaniacs." 5/11: *Cin-*

edy." 5/8: *Topper* (1937); *Here Comes Mr. Jordan* (1941). 5/9-5/10: *The Bank Dick* (1940); *Never Give a Sucker an Even Break* (1941). 5/11-5/13: *The Miracle of Morgan's Creek* (1944); *Hail the Conquering Hero* (1944). 5/13: *Hot Water* (1924); *Movie Crazy* (1932). 5/14-5/16: *The Lady Eve* (1941); *Ball of Fire* (1941).

80. Film Society of Lincoln Center

65 W. 65th St., plaza level (212-875-5600); \$9. • "Landscapes of the Soul: The Cinema of Alexander Dovzhenko." 5/8-5/9: *Diplomatic Pouch* (1927); *Zvenigora* (1927). 5/11: *Arsenal* (1929); *Earth* (1930); *Farewell, America* (1949). 5/12: *Chronicle of the Years of Fire* (1960); *Arsenal* (1929); *Earth* (1930). 5/14: *Ivan* (1932); *Aerograd* (1935). 5/15: *Schors* (1939); *Michurin* (1948).

81. Goethe-Institut New York

1014 Fifth Ave. (212-439-8700); free. • "Women in German Film." 5/8: *Yesterday Girl* (1966). 5/15: *The Artists in the Ring: Perplexed* (1968).

82. Japan Society

333 E. 47th St. (212-832-1155); \$9. • "New Films From Japan." 5/10: *Dream* (1998); *Gemini* (1999).

83. Makor

35 W. 67th St. (212-601-1000); \$9. • "An Evening With Director Barry Levinson." 5/9: *Diner* (1982).

84. Museum of Modern Art

11 W. 53rd St. (212-708-9480); free with \$10 admission, \$6.50 for students and seniors. • "Make Way for Tomorrow."

Spotlight

The French Director's Woman

The English actress Lucy Russell, who plays a Scottish gentlewoman during the French Revolution in Eric Rohmer's *The Lady and the Duke*, calls the experience "a complete freak-out." Although new to the New Wave director's films and fluent in French, she was petrified about playing Grace Elliott, the politically connected socialite whose memoirs became Rohmer's script. "A friend came over and said, 'If you're bad, Luce, the film is going to be terrible,'" says Russell (pictured). "When I pulled a knife, she realized she should shut up." Russell is joking, of

course, but says Rohmer expects a lot from his actors. "His direction is like, 'You're the actor, get on with it,'" Russell says. Then again, maybe he had his reasons for being brusque: Admits Russell, "I'm ashamed to say I was in a Rohmer film before I ever saw one." Opens May 10.



ernia (2002); *The Last Voyage* (1960). 5/12: *Remember the Night* (1940); *The Four Feathers* (1929); *After Tomorrow* (1932).

75. The Americas Society

680 Park Ave. (212-249-8950); free. • "Representing Brazil from the Inside Out." 5/14: *The Spirit of TV* (1990); *Meeting Ancestors* (1992); *Good Trip Ibantu* (1999); *When God Visits the Village* (1999).

76. Anthology Film Archives

32 Second Ave. (212-505-5110); \$8. • 5/9-5/12: *As I Was Looking Ahead Occasionally I Saw Brief Glimpses of Beauty* (2001). 5/13: *Nasty's World* (2002); *Nina Hagen=Punk + Glory* (1999).

77. BAM Rose Cinemas

30 Lafayette Avenue, Brooklyn (718-623-2770); \$9. • "Dino De Laurentiis: The Italian Years & Beyond." 5/11: *Serpico* (1973). 5/12: *Totò in Color* (1952). 5/15: *Bitter Rice* (1948). 5/16: *The Great War* (1959). 5/17: *Manhunter* (1986). 5/18: *Evil Dead II* (1983); *Army of Darkness* (1992). 5/19: *The Bandit* (1946).

78. Cinema Classics

332 E. 11th St. (212-677-5368); \$5. • 5/9-5/11: *The City of Lost Children* (1995).

79. Film Forum

209 W. Houston St. (212-727-8110); \$9.75. • 5/7-5/9: *The Sweet Smell of Success* (1957). "The Great American Com-

5/9: *Black Narcissus* (1947); *Saputi* (1993); *Our Land* (1995). 5/10: *Husbands* (1970); *Decasia* (2002); *A Place Called Lovely* (1991). 5/13: *Black Narcissus* (1947); *Saputi* (1993). 5/14: *Husbands* (1970). "Montage: Four Soviet Films." 5/14: *The Battleship Potemkin* (1925). 5/16: *The Man With the Movie Camera* (1929). 5/17: *Arsenal* (1929). "Silents on the Synth-Org." 5/11-5/12: *The Garage* (1919); *The Iron Mule* (1925); *Sherlock, Jr.* (1924); *Cochon Danseur* (1907); *Egged On* (1926); *The Cat and the Canary* (1927); *Felix in Hollywood* (1923); *The Iron Mask* (1929).

85. Museum of Television & Radio

25 W. 52nd St. (212-621-6800); \$6. • "Television Documentary Festival: Frontline Retrospective." 5/11: *The Bombing of Pan Am 103* (1990); *Looking for Answers* (2001). 5/12: *Target America* (2001); *Gunning for Saddam* (2001). 5/14: *Through These Eyes* (2001).

86. Ocularis

70 N. 6th St., Brooklyn (718-388-8713); \$5. • 5/19: *Titicut Follies* (1967).

87. Scandinavia House

Victor Borge Hall, 58 Park Ave., near 38th St. (212-779-3587); \$8. • "New Films From Sweden." 5/8: *Family Secrets* (2001). 5/15: *Street Love* (2000).

88. The Leonard Nimoy Thalia

2537 Broadway, at 95th St. (212-864-5400); \$9. • "Classic French Cinema." 5/11-5/12: *Les Parapluies de Cherbourg* (1938); *Jacquot de Nantes* (1993). 5/11: *Claire's Knee* (1970). 5/12: *The Umbrellas of Cherbourg* (1964). 5/18: *The Baker's Wife* (1938).

89. YWCA Cine-Club

610 Lexington Ave., at 53rd St. (212-735-9717); \$7. • "Cinema of the Shadows: The Hollywood Film Noir." 5/11-5/12: *Mildred Pierce* (1945).

points of view, from her mother too.

Holly Whyte often cited Paley Park, the 52nd Street vest-pocket park with a waterfall that Bill Paley built as a gift to the city, as a jewel-like example of his philosophy. Paley was involved in designing everything about it, down to the hot dogs. "You boil them and then you fry them," Amanda explains, "and you butter the bun."

"I was extremely close to him," she goes on of her stepfather. "He had an incredibly good eye, very good instincts. When I worked at Battery Park City, I was actually building things myself with his lessons."

Burden, who worked at Battery Park City from 1983 to 1990, was in charge of all the project's public spaces, perhaps most successfully the esplanade along the Hudson—made from the same Canadian black granite as the elegant headquarters, "Black Rock," Paley built for CBS in 1964.

To the astonishment of the architects, Burden insisted on mocking up part of the project to scale, just as Paley had done when designing Black Rock. "He had one of those huge pieces of black granite on the lawn at Manhasset," Burden remembers, referring to Paley's Long Island home. "Only a full-scale mock-up could actually tell you how the light would hit it. At Battery Park City, we built a mock-up of the seawall, the rail, we put down a bench. And damn it, he was right. I sat down on the bench and the rail was exactly in front of my eyes. It would have ruined it."

"Amanda was able to stand up for design quality in a way that very few other people would have been able to," says David Emil, who served as president of Battery Park City during part of her tenure. "She would say, 'I really don't care how difficult it's going to be for you to execute this. I'm committed to make it great, and I want you to be committed to making it great. That's the price of admission to this project.' And she was able to make it stick."

"We didn't always see eye to eye," recalls James Polshek, the architect who constructed three buildings at the site. "She's formidable. She stands up and says, 'You have your opinion and I have mine, and these are the principles I've enunciated.'"

Herbert Muschamp isn't wild about Battery Park City, describing it as a "retro experiment." However, Muschamp, who says Burden proved a great friend when his partner Tucker Ashworth, who worked at Battery Park City, was dying of AIDS, adds that his reservations about the project haven't gotten in the way of their relationship. "She doesn't take it personally."

Last year, the two even went to Vienna together—not to gorge on Sachertorte

but to look at buildings and meet with the minister of housing. "That's her life," Muschamp explains. "It's not a hobby. It's not like collecting porcelain. She really wants to make a difference."

After she left Battery Park City, Burden helped create the Midtown Community Court. It was an innovative one-stop concept in criminal justice, where people arrested for petty crimes in the Times Square area are sentenced to community service. Burden was involved in all aspects of the project, from helping design the facility to fashioning sentences. "She found a way to design the pens out of glass, not bars," recalls Herb Sturz, the city's former deputy mayor for criminal justice. "It was a kind of softening of justice, but in no way being soft on justice."

BURDEN'S DISCOVERY OF HER CALLING coincided, perhaps not coincidentally, with the dissolution of her second marriage to Steve Ross, the Warner Communications mogul, in 1981. "He was fantastic," Burden recalls. "He was very brilliant and extraordinary with my children. We were just at completely different parts of our life. He was actually thinking of retiring. He had a heart attack shortly after we married."

There may also have been other reasons, according to Connie Bruck in her biography of Ross, *Master of the Game*. Ross's penchant for embellishing his life story conflicted with Burden's for telling the truth. She also balked at moving into the triplex he built for her at 740 Park Avenue, suspecting he was trying to recreate the marriage of Bill Paley, whom he idolized, to Babe, with Amanda starring in the role of her mother.

With Charlie Rose, she seems to have found a pleasant balance between having a public life and remaining a private person. They may be spotted at a tony event one evening, waiting on line for tickets at the Sony multiplex on the West Side the next.

"When we go out at night or to an event, there are people who I never would have met ever in my life who are so smart and interesting," says Amanda, sounding, for a moment, like Jacqueline Onassis at her most breathlessly self-deprecating. "And I know them through him—Yitzhak Rabin, Shimon Peres, Kofi Annan. It's great. I'm sure couples wonder what to talk to each other about at night. But we don't. I say, 'Who was on today?'"

The pair divide their weekends between Burden's home in the Catskills and Rose's in Bellport, Long Island. Or at least they did until Amanda took over City Planning. "I actually spent a day in my house in the Beaverkill Valley," she says, "but I had to work most of the time."

IF BURDEN HADN'T BEEN SELECTED CHAIR OF the City Planning Commission, she had a backup plan. Bird-watching is a passion—perhaps the only disappointment of her job so far is that she no longer has time to spend mornings in Central Park peering through a pair of binoculars—and she was planning to go on lots of birding expeditions. "That was going to be my consolation prize," she says.

Last year, she and Rose went birding in Belize; these days, Burden's destinations are somewhat less exotic. "Castle Hill in the Bronx, Coney Island, Atlantic Avenue, Greenpoint, Williamsburg, North Corona, Forest Hills," she says, reeling off the names of places where she spent recent weekends.

"At a distance, you'd say, 'Here's a person who's never been outside the East Sixties,'" says Kent Barwick. "I think she probably knows the city better than anybody else in the government."

Burden is undaunted by the city's problematic economic outlook. "This is the greatest time to plan," she explains, "because you want to set the framework for development so that when the market comes back, you have a template, a vision, for how we'd like to build."

The most important site, the World Trade Center, is also the one where Burden probably has the least influence or direct responsibility but where her skills could probably be put to good use. "I think her Battery Park City experience is going to be incredibly valuable," says James Sanders, the co-writer, with Ric Burns, of the PBS series *New York: A Documentary Film*. "They had to do something that was at once economically feasible, urbanistically attractive, and politically doable."

"I think there should be something that penetrates the skyline, but it may not be a building," Burden says of a possible memorial. "It may be light, it may be a lookout tower, it may be an antenna. But I think many of us feel that penetrating the skyline is symbolically and emotionally important."

However, the greatest challenges and conflicts the Lower Manhattan Development Corporation—and the city in general—face promise to be political rather than aesthetic. And perhaps that's where Burden's greatest strengths lie. Ironically, the socialite buzz that always hovered over her, the notion that she doesn't need the job, may work to her advantage at this pivotal moment.

"One of the reasons people like her is because they know she really cares about New York," Barwick says. "It's not a stepping stone to something else." ■

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Edited by Logan Hill

Broadway

Now Playing

Aida

Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. \$25-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast

The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. \$25-\$85. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret

This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a

and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact

This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. \$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theatre, 150 W. 65th St. (212-239-6200).

The Crucible

Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. \$40-\$85. Tues.-Sat. at 7:30, Wed. and Sat.-Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

★ Elaine Stritch at Liberty

Elaine Stritch takes her smash-hit thunderstorm of a so-

Fortune's Fool

Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Arthur Penn (*Bonnie and Clyde*) directs. \$55-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

★ 42nd Street

Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. \$25-\$95. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty

A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. \$31-\$86. Mon.-Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?

Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. \$65-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate

Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Alicia Silverstone and Jason Biggs. \$40-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Into the Woods

(See John Simon's review in this issue.) Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Ridinghood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. \$40-\$95. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

Les Misérables

An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. \$20-\$90. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King

Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. \$30-\$95. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theatre, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!

An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmering disco tunes by Abba's Benny Andersson and Björn Ulvaeus. \$55-\$98.75. Mon.-Sat. at 8, Wed. and

Benefit

Once Again

"It brings back memories of new beginnings—the endless possibilities of being a new actress," says LaChanze of her lead role in the original production of the delightful surprise hit *Once on This Island*. Twelve years after the premiere, LaChanze (pictured, with the company) and eleven other members of the Broadway cast are reuniting for two Broadway Cares/Equity Fights AIDS benefit performances of the Tony-nominated Caribbean folk tale by Lynn Ahrens and Stephen Flaherty (who went on to write *Ragtime* and *Seussical*). LaChanze will reprise her role as a peasant girl who leaves home and finds romance with a mulatto aristocrat (Jerry Dixon) while marooned. "It's a very tough role to go back to," says LaChanze. "Now I am very much in my thirties, with two small children, and the role, even for just two shows, takes a lot more energy than it used to." For LaChanze, this reunion is especially heartfelt, as part of the proceeds will go to the Cantor Fitzgerald Relief Fund in honor of her husband, Calvin Gooding, a partner in the firm and a September 11 victim. "We got about 99 percent of the original cast back," says LaChanze. "So many people, coming from all over the world, are interrupting their lives to be a part of this one-day production." Adds producer Andrew Kato, "When you create a show, you create a family. The entire cast is not only reuniting to do this amazing production but also to show their unending support for LaChanze." (May 12; see "Off Broadway.")

ELISABETH RAPPOD



much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Jane Leeves, John Linden, John Stamos. \$45-\$95. Mon., Tues., Thurs.-Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago

This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. \$20-\$90. Mon., Tues., Thurs.-Sat. at 8, Sun. at 7, Sat.

to show to Broadway. Directed by George Wolfe, Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. \$40-\$85. Wed.-Sat. at 8, Sun. at 5. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Elephant Man

Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and was adapted to a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. \$50-\$75. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Man Who Had All the Luck

(See John Simon's review.) The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards. Scott Ellis directs. \$40-\$65. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Metamorphoses

A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. \$30-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Morning's at Seven

A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. \$40-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

The Mystery of Charles Dickens

Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. \$35-\$65. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

★ Noises Off

Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. \$40-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!

Super-choreographer Susan Stroman (*The Producers*, *The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin'"), the production stars Patrick Wilson (*The Full Monty*) as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. \$20-\$90. Mon.-Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. \$20-\$90. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theatre, 247 W. 44th St. (212-239-6200).

★ Private Lives

(See John Simon's review.) The anticipated revival of Noël Coward's crisp, romantic comedy, starring Lindsay Duncan and Alan Rickman. Howard Davies directs. \$20-\$75. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers

Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. \$30-\$100. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician,

recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. \$24-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"

Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent

The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. \$35-\$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Smell of the Kill

Lisa Emery (*The Country Club*), Claudia Shear (*Dirty Blonde*), and Jessica Stone play three middle-aged women who trap their husbands in a meat locker. Michele Lowe's dark new comedy is directed by Christopher Ashley. \$45-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Sweet Smell of Success

John Lithgow stars as J.J. Hunsecker, the powerful gossip columnist, in this disappointing musical adaptation based on the Ernest Lehman novella and the brutal Lehman-Clifford Odets screenplay. Directed by Nicholas Hytner, this dark musical is brought to the stage by a strong team of Broadway vets. Music by Marvin Hamlisch; lyrics by Craig Carnelia; book by John Guare. \$26-\$96. Mon.-Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). \$30-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thoroughly Modern Millie

Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. \$55-\$95. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St. (212-307-4100).

★ Topdog/Underdog

Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Suzan-Lori Parks (*In the Blood*, *Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. \$15-\$75. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. \$75-\$85. Mon., Wed.-Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

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Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Off Broadway

Previews and Openings

Boys and Girls

Tom Donaghy's new drama about two lesbian parents who ask a gay friend to help raise their young son. The cast includes Nadia Dajani, Malcolm Gets, Carrie Preston, and Robert Sella. Gerald Gutierrez directs. \$45. Tues.—Sat. at 8, Sat. and Sun. at 3. In previews for a 5/28 opening. • Duke on 42nd St., 229 W. 42nd St. (212-279-4200).

A Few Stout Individuals

Michael Grief directs John Guare's new comedy about Ulysses S. Grant, just as he's offered a fortune for his memoirs. \$50. Tues.—Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 5/12 opening. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Fool for Love

29th Street Rep revives its production of the melancholic Sam Shepard drama. \$45. Mon.—Fri. at 8, Sat. at 5 and 8. 5/2–6/29. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Frogz

Imago Theatre stages its odd kid-friendly extravaganza, complete with enormous Slinkies and giant reptiles. \$10–\$30. Call for schedule. Through 5/26. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

House and Garden

Opening

The Parent Trap

While a new cast tries to reinvent Sondheim's *Into the Woods* on Broadway, veteran actress Joanna Gleason, who won a Tony for her performance in the musical's premiere, is quietly returning to the New York theater. Taking a brief respite from television work in Los Angeles, Gleason will direct *Queer As Folk* cutie Randy Harrison, Anita Gillette, and Jay Goede in **A Letter From Ethel Kennedy**, a comic drama about a middle-aged, cosmopolitan gay man who awkwardly attempts to make peace with his parochial parents. Gleason (pictured, with Harrison) directed a workshop of the play before its author, television executive and writer Christopher Gorman, passed away last May. In previews for a May 8 opening. (See "Off Broadway.")

Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays, one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. \$60. Tues.—Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 5/21 opening. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

A Letter From Ethel Kennedy

Actress Joanna Gleason returns to New York to direct Christopher Gorman's comic drama about a middle-aged gay man who attempts to reconcile with his family. \$37.50. Call for schedule. In previews for a 5/9 opening. (See box.) • MCC Theater, 120 W. 28th St. (212-206-1515).

Marathon 2002

Ensemble Studio Theatre's wonderful annual festival of one-acts, featuring twelve new works by veterans like Horton Foote and Romulus Linney, and several tyros. The short works are performed, in repertory, in three four-play series. \$30; \$75 for all three series. Call for schedule. 5/8–6/16. (See box.) • E.S.T., 549 W. 52nd St. (212-247-4982).

Once on This Island

A Broadway Cares/Equity Fights AIDS benefit reunion performance of the Lynn Ahrens and Stephen Flaherty musical. \$50–\$1,000. 5/12 at 3 and 8. (See box.) • Winter Garden Theater, 1634 Broadway, at 50th St. (212-840-0770).

Smelling a Rat

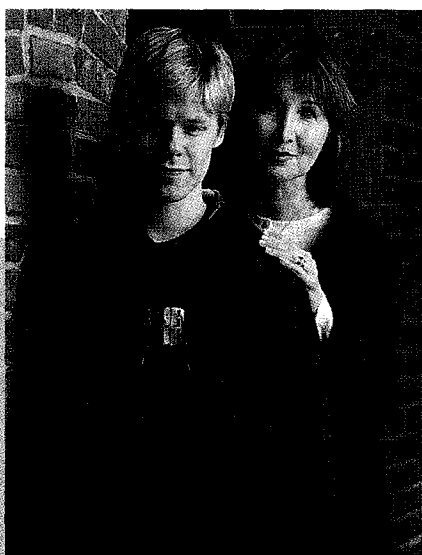
The New Group stages Mike Leigh's comic drama about a pest-extermination magnate who returns from a vacation to find an array of lovers coupling in his penthouse. Featuring Brian O'Byrne, Terence Rigby, Cara Seymour, Eddie Kaye Thomas, and Michelle Williams. \$32–\$40. Tues.—Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 5/7 for a 5/19 opening. • Samuel Beckett, 410 W. 42nd St. (212-279-4200).

21 Dog Years: Doing Time @ Amazon.com

Mike Daisey's Fringe hit—a comic look back at the dot-com era. \$45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. In previews for a 5/9 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Vienna: Lusthaus (Revisited)

Conceived and directed by Martha Clarke, with text by Charles L. Mee and music by Richard Peaslee, this erotically charged multimedia performance, originally staged in 1986, evokes the artistic spirit of Vienna at the



turn of the century. \$50–\$60. Tues.—Sat. at 8, Sun. at 7, Sat. and Sun. at 3. Previews begin 4/17 for a 5/8 opening. (See box.) • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Now Playing

... and then you go on: An Anthology of the works of Samuel Beckett

Bob Jaffe stars as a composite Beckett-inspired everyman in his 75-minute solo show. \$20. Mon., Wed.—Sat. at 8:30, Sun. at 4. • Here, 145 Sixth Ave. (212-647-0202).

Andorra

Theatre for a New Audience stages Max Frisch's 1961 drama, a tale about conflicted identities and a community's anti-Semitic bigotry. Liviu Ciulei directs this new translation by *Village Voice* critic Michael Feingold. \$55. Tues.—Sat. at 7:30, Sat. and Sun. at 2. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

★ Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. \$55–\$65. Tues.—Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue Surge

Rebecca Gilman's drama, a hit in Chicago, tracks two

prostitutes who are arrested in a police sting. Steve Key, Sarah Knowlton, Rachel Miner, and Joe Murphy star. Robert Falls (1999's *Death of a Salesman*) directs. \$45. Tues.—Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Bodas de Sangre (Blood Wedding)/Pilar Rioja

Federico García Lorca's drama. Flamenco legend Pilar Rioja's new show. \$25–\$40. Call for schedule and other performances in repertory at Repertorio Español. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

★ The Carpetbagger's Children

In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. \$60. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. • Lincoln Center's Mitzel E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle

Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. \$30. Mon. and Tues. at 8, Fri. and Sat. at 10:30, Sun. at 5. Through 6/11. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)

A 90-minute crash-course through the Bard's works, including a nine-second *Hamlet*. \$25–\$55. Tues.—Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

The Dazzle

Richard Greenberg's drama takes on the eccentric Collyer brothers. \$55. Tues.—Sat. at 7:30, Wed., Sat., and Sun. at 2. Through 5/12. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

★ De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. \$20–\$50. Tues.—Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. \$39. Wed.—Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty*. \$49.50–\$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Godfadda Workout

Comedic actor Seth Isler parodies the Coppola classic. \$20–\$50. Mon., Wed.—Sat. at 8, Sat. at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

★ The Golem

Robert Prosky (*Glengarry Glen Ross*) stars in the 1921 Yiddish classic, directed by Lawrence Sacharow (*Three Tall Women*). \$55. Call for schedule. Through 5/12. • M.E.T., 55 Mercer St. (212-239-6200).

★ Helen

Tony Kushner directs a new comic drama by Ellen McLaughlin (*Tongue of a Bird*), in which Helen of Troy is zapped into a modern-day Egyptian hotel room, where she paints her nails and awaits news reports of the war she left behind. Johanna Day, Donna Murphy, Denis O'Hare, Phyllicia Rashad, and Louise Wilson star. \$45. Tues.—Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. \$49.50–\$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

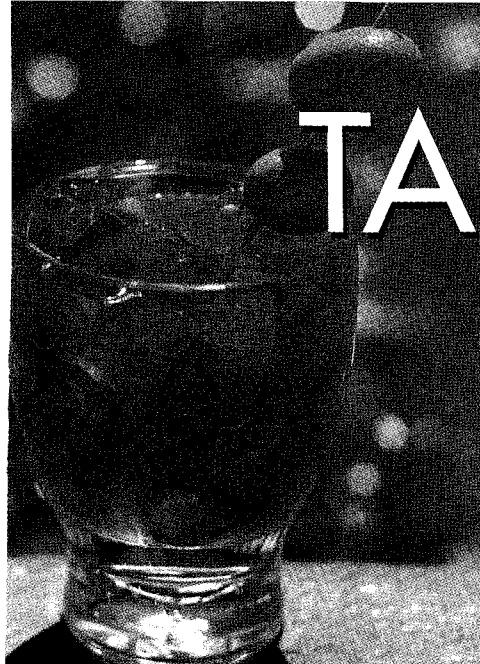
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The Ibsen Series continues with its penultimate installment, Ibsen's tale about a corrupt financier. Max



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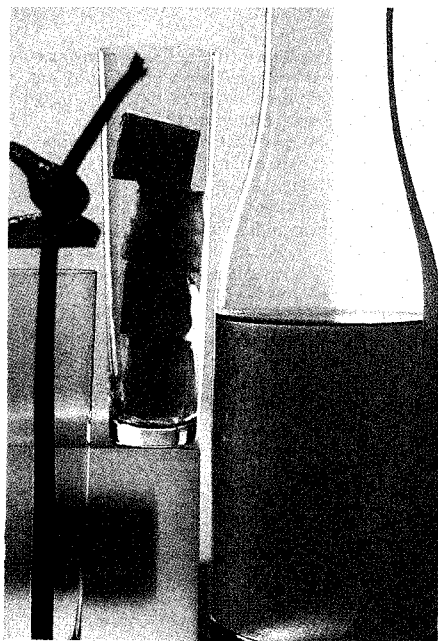
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Montel directs. \$15. Wed.-Sat. at 8, Sun. at 3. • Century Center Ballroom Theatre, 111 E. 15 St. (212-279-4200).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Orfeh stars. \$45-\$100. Mon, Wed.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical

A parody set in Bloomingdale's. \$48.50. Tues.-Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Mr. Goldwyn

In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Leiby and John Lollo. Neil Simon specialist Gene Saks (*Brighton Beach Memoirs*, *Biloxi Blues*) directs. \$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet

Pearl Theatre stages the classics, in repertory. \$28-\$35. Call for schedule. Through 6/16. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Murals of Rockefeller Center

Irondale Ensemble stages Jim Niesen's new play about Diego Rivera's clash with John D. Rockefeller over the artist's murals in the R.C.A. Building. \$25. Tues.-Sat. at 8. Through 5/18. • Theatre for the New City, 155 First Ave. (718-488-9233).

Naked Boys Singing

Just like a regular musical revue, but without pants. \$35-\$50. Mon., Wed.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

The Odyssey

Nobel winner Derek Walcott's new stage version of Homer's epic tale, directed by Edward Berkeley. \$45. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/2. • Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).

Pigtown

The Irish Rep stages Mike Finn's drama about a Limerick butcher who approaches the end of his life. Charlotte Moore directs. \$35-\$40. Tues.-Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." \$29.90-\$39.90. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause

Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incorporate a response to September 11. \$40. Mon.,

Onstage

The Soul of Wit

For short works, filmmakers have Sundance, fiction writers have *The New Yorker*—and playwrights, thankfully, have Ensemble Studio Theatre's "Marathon" series, a 25-year-old festival of one-acts that has attracted the likes of Christopher Durang, David Mamet, Arthur Miller, Marsha Norman, and Wendy Wasserstein. True to its historic formula, **Marathon 2002** will premiere one-acts by twelve playwrights of varying pedigrees, from big names like Horton Foote (pictured) and Romulus Linney to upstarts like Lisa-Maria Radano, who will be making her professional debut. Performances begin May 8. (See "Off Broadway.")



Thurs.-Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

Ricky Jay: On the Stem

Sleight-of-hand master, author (*Learned Pigs & Five-proof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Boogie Nights*, *Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and His 52 Assistants*, sold out almost instantly, and his new one threatens to do the same. As usual, admirer David Mamet directs. \$65. Tues.-Sat. at 8, Wed. at 2 and 7, Sun. at 3. Through 7/14. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp

A boisterous riot of found-object percussion. \$29.50-\$55. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace

Ileana Douglas (*Ghost World*) and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. \$30-\$55. Tues.-Sat. at 8, Wed. and Sat. at 3. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

★ The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. \$49.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

★ 36 Views

In Naomi Iisuka's new drama, an artist and her friend become embroiled in a controversy surrounding a recently discovered Japanese pillow book. Mark Wing-Davey (*The Shrike*) directs. \$45. Tues.-Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Newman Theater, 425 Lafayette St. (212-239-6200).

3 Dark Tales

Theatre O's scary brand of physical theater (a mix of slapstick, suspense, and dance) rated rave reviews at Lon-

Opening

Don't Fall Asleep

Capping its seasonlong devotion to opera, downtown's Target Margin is staging **The Sandman**, a new adaptation of the E.T.A. Hoffmann tale that partially inspired Offenbach's *Tales of Hoffmann*. Using just six performers, this dark pro-

duction (featuring Gregory Rahming, left, with Christian Sebek) tracks a deluded young man who's plagued by an irrational childhood phobia of the bogeyman he fears killed his father. Composed by Thomas Cabaniss, the musical has a libretto by Cabaniss, Douglas Langworthy, and director David Herskovits that does *not* include the words "make him the cutest that I've ever seen." In previews for a May 8 opening. (See "Off-Off Broadway.")



don's Barbican Theatre recently. Their dark and comic take on three office mates is directed by Joseph Alford. \$20-\$45. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 6/9. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. \$75-\$80. Thurs.-Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. \$40. Tues.-Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. Through 6/30. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Underpants

Steve Martin's adaptation of the Carl Sternheim comedy, in which a man's frets over his wife's fetching looks and newfound suitors. \$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 5/12. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 5/26: Karen Black, Janet Hubert, and Andrea McArdle. \$55. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Attempts on Her Life

Douglas Crimp's suspenseful drama about an enigmatic woman, directed by Steve Cosson. \$15. Wed.-Sat. at 7:30. • SoHo Rep, 46 Walker St. (212-206-1515).

Clowning the Bard & Clowning the Bible

The irreverent clowns of Six Figures Theater Company return. \$15. Fri. at 8, Sat. at 10. Through 6/1. • West End Theater, 263 W. 86th St. (22-696-8931).

Criss Angel Mindfreak

A futuristic illusion and escape art show. \$15-\$55. Mon., Wed.-Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5, Sun. at 3 and 7. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

Draupadi

Ellen Stewart's Kathkali dance opera, based on the Hindu epic *The Mahabharata*. \$20. Wed.-Sun. at 7:30, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Falling to Pieces: The Patsy Cline Musical

A musical devoted to the country-western crooner. \$19. Wed.-Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-279-4200).

Finally/Mother of the Bride

In Stephen Belber's Fringe success, Katie Firth plays all of the characters embroiled in a semi-pro football coach's murder./David Mowers reflects on time spent

planning weddings for his boyfriends' daughters. \$15. Call for schedule. Through 5/11. • Blue Heron Arts Center, 121 E. 24th St. (212-560-7284).

Jack Kerouac: Last Call

Tom O'Neil's new drama about the last night of the writer's life. \$10-\$15. Thurs.-Sun. at 7. Through 7/14. • 13th Street Repertory, 50 W. 13th St. (866-468-7619).

LibidOff

Dawson Moore's comedy about a mad scientist who finds a way to squelch the male libido. \$15. Thurs.-Sat. at 8. Through 5/19. • 78th Street Theatre Lab, 236 W. 78th St. (212-873-9050).

Little Annie and Friends

Multimedia performance artist Little Annie performs with Paul Wallfisch, Kid Congo Powers, Nicky Paraiso, others. \$15. Thurs.-Sat. at 10, Sun. at 5:30. Through 5/26. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Lookin' Cute/Feelin' Cute

The latest snazzy show by "Gay Pimp" Johnny McGovern. \$15. Thurs.-Sun. at 7:30, some late nights. Through 5/12. • P.S. 122, 150 First Ave. (212-477-5288).

The Marriage of Figaro

The Beaumarchais classic comedy (and source of Mozart's opera), directed by Jean Cocteau Repertory's David Fuller. \$15-\$40. Wed. at 7, Thurs.-Sat. at 8, Sun. at 3. • Bowwrie Lane Theatre, 330 Bowery (212-677-0060).

★ Monday Night Magic

Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. \$29.50-\$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono

An inventive, interactive play set in a barlike environment, with a sock puppet. \$10-\$15. Thurs.-Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

The Palace of Loneliness

Dorothy Tan's play about a Chinese-American woman who confesses to the murder of her husband. \$15. Call for schedule. • Here, 145 Sixth Ave. (212-647-0202).

Placebo Sunrise

Garvey & Superpants stage their latest oddity. \$3-\$20. Thurs.-Sat. at 8, Sat. at 11. Through 5/18. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

Popera!

The finest drag diva to come out of Juilliard, Shequida riffs on the mainstreaming of her art—opera, that is. \$20. Mon. and Tues. at 8, Fri. and Sat. at 10:30. 5/10-6/8. • P.S. 122, 150 First Ave. (212-477-5288).

Reading Hebron

Jason Sherman's dark, comic take on the 1994 Hebron Massacre, staged by Relatively Theater. \$15. Thurs.-Sun. at 8. • Access Theatre, 380 Broadway (212-206-1515).

Red Death

Clubbed Thumb kicks off its summer series with an odd contemporary take on Poe's *The Masque of the Red Death*. \$15. Fri.-Sun. at 8. • Ohio Theater, 66 Wooster St. (212-802-8007).

Response: Stories About What Happened

Short works written after September 11 by Julia Barclay, Leslie Bramm, and C. Rusch. \$12. Wed.-Sat. at 8. • Present Company Theaterium, 198 Stanton St. (212-420-8877).

The Sandman

Target Margin stages a new opera based on E.T.A. Hoffman's classic story. David Herskovits directs. \$20. Mon., Wed., Fri., and Sat. at 8. (See box.) • Connolly Theater, 220 E. 4th St. (212-358-3657).

Seguiriya, the Heart Beats

A "flamenco *butoh* ritual drama" by Indalo Artists. \$15. Thurs.-Sun. at 8, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Street Theater

Doric Wilson's play about the events that presaged the Stonewall riots. \$10. Thurs.-Sat. at 7:30. Through 5/11. • Eagle NYC, 554 W. 28th St. (212-330-7043).

Suitcase Narratives

Puppeteers Michael Sommers and Sue Haas stage three small-scale works with marionettes. \$15. Thurs.-Sun. at 7. 5/9-5/12. • Here, 145 Sixth Ave. (212-647-0202).

The Tempest

Pulse Ensemble Theatre revives its open-air Shakespearean production indoors. Alexa Kelly directs. \$18. Wed.-Sat. at 8, Sun. at 3. Through 5/12. • 74-Seat Theatre, 531 W. 42nd St. (212-695-1596).

Dan's Papers 24TH ANNUAL 2002
**POTATOHAMPTON
MINITHON**
PRESENTED BY *NEW YORK*
MAGAZINE

10K TO BENEFIT



NATIONAL
MULTIPLE SCLEROSIS
SOCIETY

Join us as we get **Memorial Day weekend** off to a running start with a race through the potato fields of Bridgehampton. It begins at **9:30 a.m.** from the **Presbyterian Church of Bridgehampton on Main Street (Route 27).**



**SATURDAY MAY 25 2002
9:30 AM SHARP**

NO DOGS, ROLLERBLADES OR BIKES

Entry Fee \$20.00. Pledges are appreciated.

The first 350 entrants will receive a free t-shirt.

Please contact National MS Society with any questions at 631-864-8337 or Linda B. Shapiro - Event Coordinator at 631-329-5480.

Register online at www.nmssli.org.

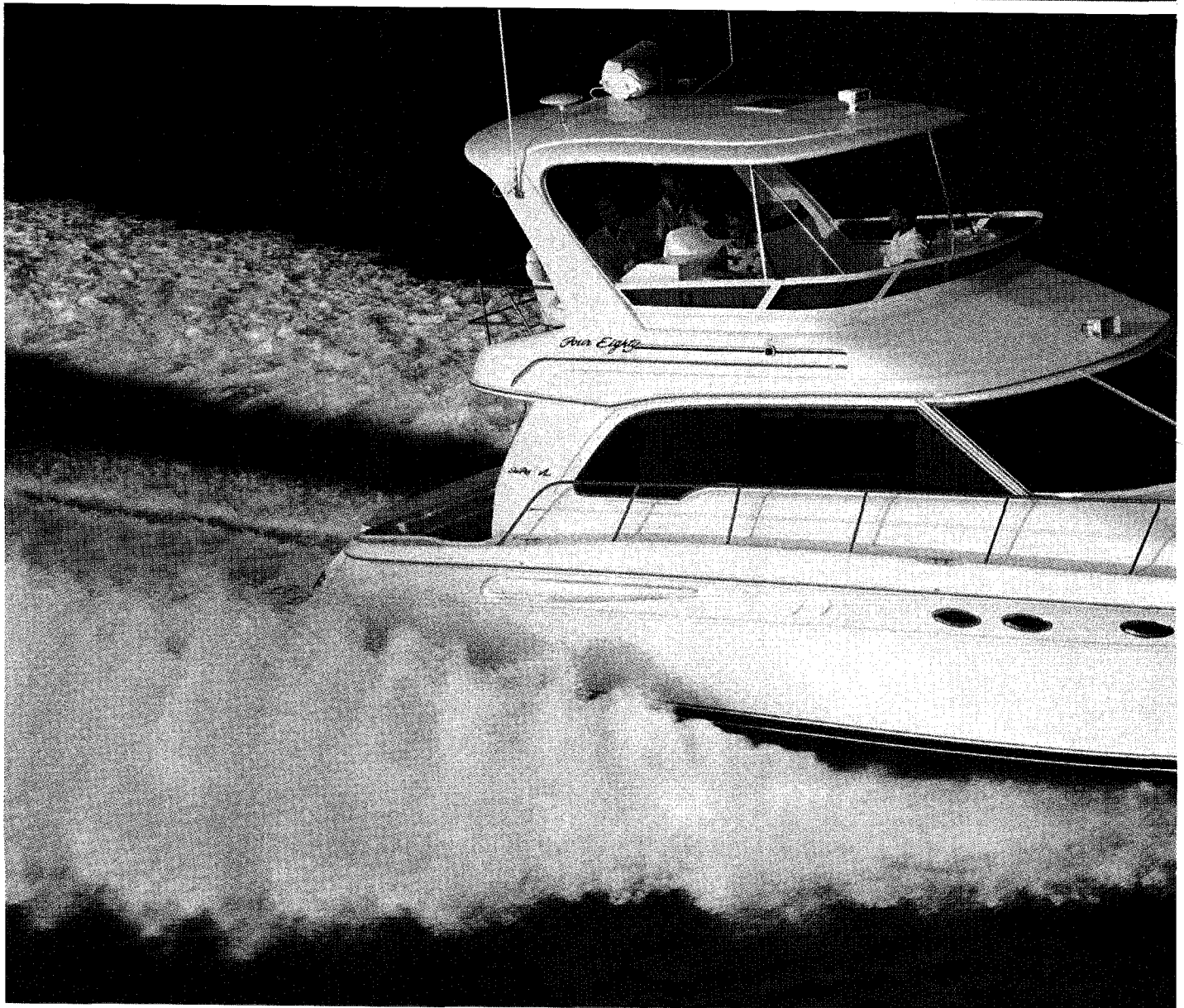
CANCO'S

Lenox Hill Hospital

ROSE JEWELERS

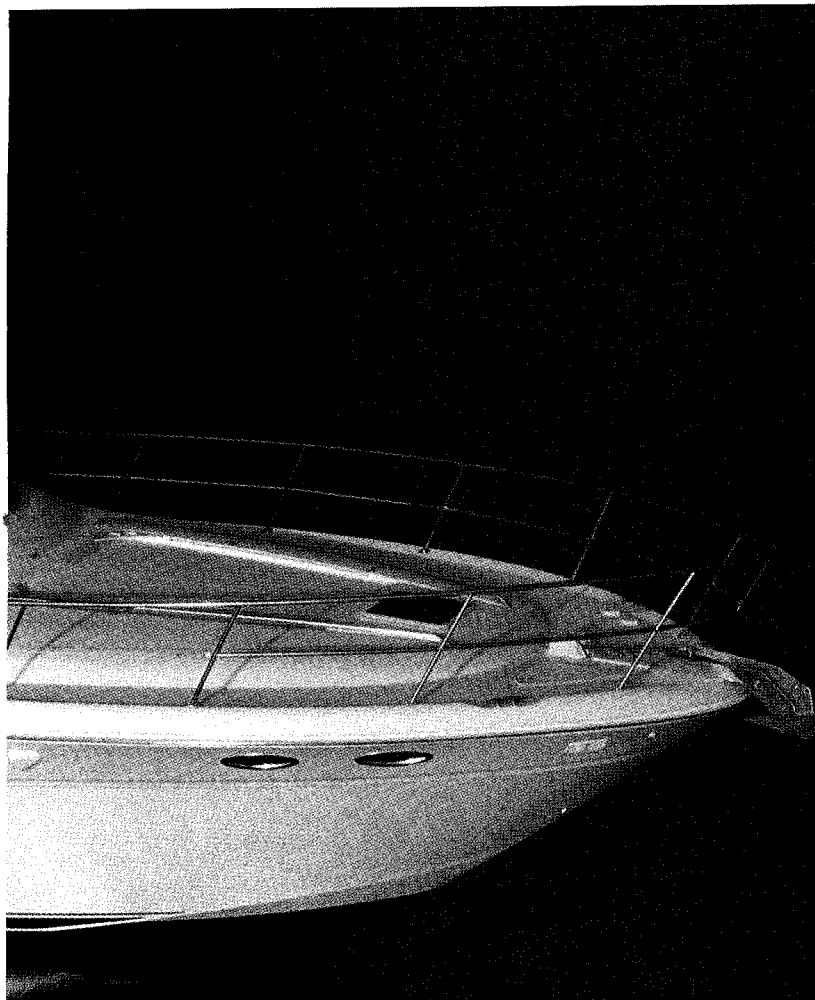
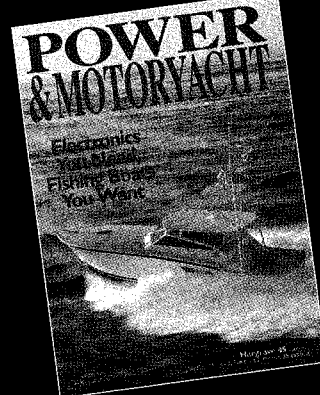


It's about



and check out our extensive boat test archives as well as links connecting you to any of the following: Cruising/Charters, Engines, Gear & Electronics, Maintenance, Current News, Boats for Sale, Boat Builders, Financing, Resorts/Marinas, Refit Yards, Ships Store. Come join us and be part of the powerboat explosion at www.powerandmotoryacht.about.com.

powerboats



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About
The Human Internet™

Galleries

Solos

Madison Avenue and Vicinity

★ **John James Audubon and Robert Havell Jr.**

Sixty-one artist's proofs from Audubon's four-volume *The Birds of America* that were passed down through the family of Audubon's engraver, Robert Havell, Jr., who contributed landscape and floral backgrounds to the prints; through 7/12. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

★ **Julio González**

A survey of sculptures and drawings by the Spanish artist (1876–1942) who spent most of his career in Paris and is known for his abstract forged and welded open-form constructions in iron, bronze, and silver; through 6/28. • Dickinson Roundell, 19 E. 66th St. (212-772-8083).

★ **Paul Kleinschmidt**

Paintings of landscapes, still-life, and interior scenes by a German Expressionist (1883–1949) whose stylized geometric works were characterized by an abundance of white; through 6/6. • Goethe-Institut, 1014 Fifth Ave. (212-439-8700).

★ **Gordon Meier**

Intimately scaled paintings that romanticize strip malls, parking lots, motels, and other banalities of the suburban American landscape; through 5/25. • Venardos, 1014 Madison Ave. (212-879-5858).

★ **Max Neuhaus**

Drawings relating to *Three to One*, a sound work commissioned by the exhibition Documenta IX and now part of the Documenta permanent collection; through 6/15. • Markey, 42 E. 76th St. (212-517-9892).

★ **Francis A. Silva**

Atmospheric Hudson River and coastal New England scenes by a Luminist painter (1835–1886); through 6/28. • Berry-Hill, 11 E. 70th St. (212-744-2300).

57th Street Area

★ **Phyllis Bramson**

Playful, decorative mixed-media paintings and works on paper that combine references to art history, erotica, and popular culture; through 6/7. • Littlejohn, 41 E. 57th St. (212-980-2323).

Retrospective

Kahlo & Co.

Painting was a passion for Jacques and Natasha Gelman—the Russian émigré film producer and his wife amassed a major collection of European works by Braque, Matisse, Picasso, and other great European modernists, then gave them to the Metropolitan Museum of Art after Natasha's death in 1998. But the couple, who moved to Mexico City in 1941, also assembled one of the world's most impressive collections of Mexican art. Frida Kahlo is the undisputed star of *Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection*, with seven self-portraits, but there are many other marvels to behold at El Museo del Barrio, among them Miguel Covarrubias's twenties caricature of Diego Rivera (pictured); portraits of Natasha Gelman by Kahlo, Rivera, David Alfaro Siqueiros, and Rufino Tamayo; and jewel-toned landscapes by Gunther Gerzso. (Through September 8; see "Museums.")

★ **Maurizio Cattelan/Thomas Struth**

An installation, *Frank and Jamie*, that is both an inverted image of power and about the seduction of authority/New large-scale photographs taken in the Pergamon Museum, Berlin. Through 6/15. • Goodman, 24 W. 57th St. (212-977-7160).

★ **Karin Davie**

Previously unexhibited works on paper that offer an overview of the artist's various themes and methodologies; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

★ **Richard Diebenkorn**

Figurative drawings, gouaches, and paintings from the artist's estate dating from the late fifties through the early sixties, the period between his early "Berkeley" abstractions and the "Ocean Park" series; through 6/7. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ **Adolph Gottlieb**

The gallery's first exhibition of works from the Adolph and Esther Gottlieb Foundation, consisting of vertical-format paintings made by the Abstract Expressionist between 1956 and 1973; through 6/8. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

★ **Irving Kriesberg**

Paintings from 1952 and recent works by this artist known for his figurative expressionist imagery; through 5/31. • Findlay, 41 E. 57th St. (212-644-4433).

★ **Kenneth Noland**

Paintings that continue the artist's exploration of the circle motif, but incorporate a wider range of colors than his previous works; through 5/25. • Ameringer Howard Yohe, 20 W. 57th St. (212-445-0051).

★ **Martin Puryear**

Five new wood sculptures, a drawing, and prints by this sculptor whose work has been the subject of three mu-



seum retrospectives in the past decade; through 6/21. • McKee, 745 Fifth Ave. (212-688-5951).

★ **William Turnbull**

Bronze sculptures modeled and cast between 1982 and 2001 that refer to such primitive forms as Paleolithic mother goddesses and Cycladic masks; through 6/28. • Mathes, 41 E. 57th St. (212-752-5135).

★ **Timothy Woodman**

Painted aluminum relief sculptures; through 6/7. • De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

★ **Richard Haas**

Paintings, prints, and works on paper from the past three decades depicting trompe-l'oeil views of New York City architecture; through 5/31. • Ingbar, 568 Broadway (212-334-1100).

★ **Sheila Pepe**

An installation of handwoven webs of yarn, shoelace, and rubber bands, and wall drawings inspired by their shadows; through 6/1. • Inglett, 100 Wooster St. (212-343-0573).

★ **Joseph Raffael**

Monumentally scaled watercolors depicting the artist's garden, his house, and his studio; through 5/30. • Hoffman, 429 W. Broadway (212-966-6676).

Chelsea

★ **Polly Apfelbaum/Beatriz Milhazes**

One large floor sculpture composed of individual pieces of hand-dyed velvet/One large painting composed of images suggesting mandalas, carnival decorations, jewelry, and lace. Through 5/24. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

★ **Oladélé Aijiboyé Bamgboye**

Two single-screen video projections and photographs by a Nigerian-born, London-based artist whose video installation, *Homeward: Bound*, can be seen in "The Short Century" at P.S. 1 (see Museums); through 6/1. • Erben, 516 W. 20th St. (212-645-8701).

★ **Slater Bradley**

Photographs, sculptures, and videos that show the artist and his doppelgänger traveling through time and space; through 5/25. • Team, 527 W. 26th St. (212-279-9219).

★ **Christopher Chiappa**

New sculpture and photographs, including unflattering self-portraits; through 6/1. • Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

★ **Mark di Suvero**

A new large-scale steel construction that could be considered an abstract drawing materialized in space, and a group of drawings from an ensemble made for the Nasher Sculpture Center, Dallas; through 6/29. • Cooper, 534 W. 21st St. (212-255-1105).

★ **Mark Dion and J. Morgan Puett**

A collaborative installation titled *The Ladies Field Club of York* that features a series of Victorian-style photographs of an imaginary group of nineteenth-century amateur women scientists, as well as period objects and books relating to their pursuits; through 5/31. • Burgin, 243 W. 18th St. (212-4462-2668).

★ **Carroll Dunham**

New black-and-white paintings, each of which depicts the same figure in a changing environment of pathos and psychodrama; through 6/1. • Metro Pictures, 519 W. 24th St. (212-206-7100).

★ **Peter Halley**

An installation of wall paintings, silk-screened prints, and computer-generated wall paper that transforms the gallery into an environment of exploding cells, fil-

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

On View

Shapes of Things to Come

To those who know Ellsworth Kelly for his paintings of colorful geometric forms and his similarly minimal aluminum sculptures, there's more than meets the eye. The Drawing Center's **Ellsworth Kelly: Tablet 1948–1973** offers a window into the inspiration for those works through the artist's own organization of his preparatory collages, sketches, and drawings, a project he completed in the early seventies. The personal, everyday found-paper models for the shapes and colors in Kelly's paintings and sculptures are all here and often surprising, as in the flattened snow-cone wrapper of his *Tablet #34* (pictured, circa the fifties and the sixties), reminiscent of his Cor-Ten steel 1973 sculpture *Curve 1*. (Through July 24; see "Museums.")

tered texts, clouds, and eruptions; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

Kristian Hornsleth

Gaudy, figurative gold-patinaed ceramic sculptures that express the artist's ambivalence about the art world and his position in it; through 5/29. • Baumgartner, 418 W. 15th St. (212-633-2276).

Katarzyna Kozyra

Two projects, *Boys*, and *Punishment and Crime*, that use videos and photographs that explore transgendering and militaristic behavior; through 6/1. • Postmasters, 459 W. 19th St. (212-727-3323).

★ Stefan Kürten

Paintings of tranquil, generic urban and rural scenes that evoke a sense of melancholy; through 5/25. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

★ Brice Marden

Paintings and drawings from the past five years, including seven paintings from the artist's recent "Red Rocks" series, characterized by the kinds of rich colors not seen in his work since the seventies, and three paintings made between 1996 and 2000 that were inspired by his encounter with a black bear in the woods of rural Pennsylvania; through 6/21. • Marks, 523 W. 24th St. and 522 W. 22nd St. (212-243-0200).

Donald McLaughlin

Recent abstract paintings; through 6/1. • Scott, 529 W. 20th St. (646-486-7004).

Denise Mickilowski/Robert Ferrandini

Trompe l'oeil paintings of fruit/Landscape paintings. Through 5/24. • Fischbach, 210 Eleventh Ave. (212-759-2345).

★ Mary Miss

Photographic collages by the sculptor in which several views of a single structure or architectural site are spliced together to form an altered whole; through 6/14. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Charles Thomas O'Neil

Abstract paintings on copper and brass squares; through 5/30. • Durham, 210 Eleventh Ave. (212-337-0025).

★ Dennis Oppenheim

An unsettling installation that fills the gallery with oversized resin forms of human heads and guns that emit trajectories of light; through 6/1. • Helman, 601 W. 26th St. (212-929-1545).

★ Susan Rothenberg

Paintings from the past four years whose traces of fragmented figurative imagery are derived from the artist's daily life on a ranch in New Mexico; through 6/1. • Sperone Westwater, 415 W. 13th St. (212-431-3685).

★ Ed Ruscha

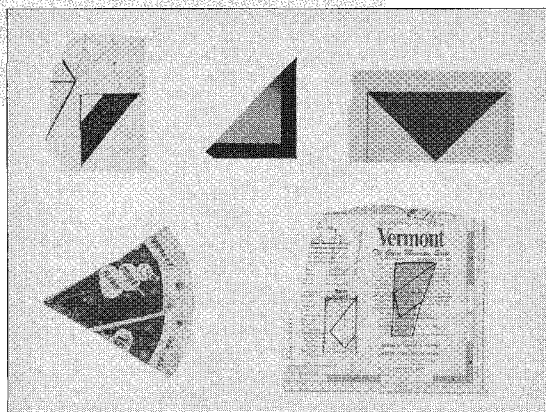
New paintings that depict stylized mountains emblazoned with palindromes and witticisms; 5/10–6/15. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Julião Sarmiento

Paintings, works on paper, and a slide installation (in collaboration with Arto Lindsay) that explore the complexities of interpersonal relationships; through 5/25. • Kelly, 528 W. 29th St. (212-239-1181).

★ Arlene Shechet

Sculptures in rubber, bronze, textile, and porcelain that



reference the natural world and Buddhist philosophy; through 5/24. • Harris, 529 W. 20th St. (212-463-9666).

Carol Szymanski

Paintings that explore the alphabet as a storehouse of pictorial possibilities; through 5/25. • Wimmer, 526 W. 26th St. (212-206-0006).

Juan Usle

New large-scale paintings that are predominantly black; through 6/1. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Group Shows

Madison Avenue and Vicinity

★ Baumgold

"Hair Stories," images of hair in painting, sculpture, drawing, photography, found objects, and *memento mori*, by Dunning, Lopez, Lutz, Marten, Pfeiffer, Yoshida, Waters, Winokur, others; through 5/24. • 74 E. 79th St. (212-861-7338).

Castelli

"Vertigo," works by Duchamp, Hesse, Nauman, the Starns, others; through 6/7. • 59 E. 79th St. (212-249-4470).

★ Roth Horowitz

"Copy," a selection of photocopy books from the late sixties and early seventies and 25 limited-edition books created exclusively for the exhibition by Bchner, Lucas, Pierson, Teller, and others; through 6/22. • 160A E. 70th St. (212-717-9067).

57th Street Area

Beadleston

Paintings and sculptures by Monet, Picasso, Pissarro, Toulouse-Lautrec, and others from the Herbert J. and Adele Klapper Collection (a \$10 entrance fee benefits the Memorial Sloan-Kettering Cancer Center); through 5/23. • 724 Fifth Ave. (212-581-7544).

★ Cohan

"Painting Matter," works whose material properties are their subject matter, by Apfelbaum, Artschwager, Calame, Hirst, Paine, Stockholder, others; through 6/15. • 41 W. 57th St. (212-7755-7171).

Findlay

Works by the founding members—Cajori, Dodd, Ippolito, King, and Mitchell—of the Tanager Gallery,

one of the first artists' cooperative galleries in New York City; through 5/30. • 41 E. 57th St. (212-486-7660).

★ Zabriskie

"Kiki of Montparnasse," a celebration of the artist's model and muse, including paintings by Kiki and artworks and photographs portraying her by Brassai, Moïse Kisling, Francis Picabia, Man Ray, and others; through 5/24. • 41 E. 57th St. (212-752-1223).

Chelsea

Meltzer

Works by Andersson, Kuri, Goedecke, Saks; through 6/8. • 516 W. 20th St. (212-727-9330).

White Columns

"White Rooms," imaginary landscapes in gouache on paper by Nachmann and on video by Collmer; "She's Crafty . . . and So Is He Sometimes," works created using craft techniques, by Conger, Fruin, Hart, Hassenfeld, Lang, Schwarz, Wilson; through 6/9. • 320 W. 13th St. (212-924-4212).

Other

Scandinavia House

Seventy-six Scandinavian maps and sea charts dating from as early as 1482, from the collection of William B. and Inger G. Ginsberg; through 8/16. • 58 Park Ave. (212-879-9779).

Photography

Shelby Lee Adams

Recent images of the photographer's friends and relatives in the Appalachian Mountains of eastern Kentucky; through 6/1. • Milo, 552 W. 24th St. (212-414-0370).

★ Tina Barney

New large-scale color prints of English people at home and at school; through 6/15. • Borden, 560 Broadway (212-431-0166).

★ Dawoud Bey

Recent large-format color portraits of minority subjects; through 5/31. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Kelly Copper

Grid assemblages of stills from found home movies; through 5/25. • An American Space, 1305 Madison Ave. (212-426-2879).

Rena Bass Forman

Large-format photographs of Niagara Falls and volcanic hot springs and waterfalls in Iceland; through 6/1. • Benrubi, 52 E. 76th St. (212-517-3766).

Andrea Frank

Images of children involved in group activities that are reshot, cropped, and manipulated versions of existing images dating from the thirties through the seventies; through 5/25. • Marvelli, 526 W. 26th St. (212-627-3363).

★ ICP

"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; \$9, students and seniors \$6.

★ David Levinthal

New photographs of dolls that depict them in highly sexual poses; through 5/15. • Morris, 465 W. 23rd St. (212-727-2752).

Patrick McMullan

Photographs of New York characters of all kinds; through 5/25. • Coming Gallery at Steuben, 667 Madison Ave. (212-752-1441).

★ Ray K. Metzker/Dodo Jin Ming

New unique composites assembled from the photographer's vintage prints from the sixties/Black-and-white photographs of turbulent seas that evoke the

paintings of Turner and Homer. Through 6/15. • Miller, 20 W. 57th St. (212-397-3930).

Meyerowitz

Images from the *Time Out New York* magazine archives that have been the magazine's weekly "Untitled" feature, a photograph by an emerging or established photographer that embodies the spirit of New York; through 5/25. • 580 Broadway (212-625-3434), Wed.-Sat. 11-6.

Georges Rousse

Photographs of dilapidated architectural interiors in Europe, Asia, and the United States that artist alters by cutting away walls and painting; through 6/29. • Mann, 210 Eleventh Ave. (212-989-7600). (212-226-3970).

Museums

American Craft Museum

★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; 5/8-9/8. • "Zero Karats: Jewelry From the Donna Schneider Collection." A collection of jewelry fashioned from non-precious stones and metals that was donated to the museum by Donna Schneider; 5/8-9/8. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); \$7.50, \$4 students and seniors.

American Folk Art Museum

★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); \$9, \$5 students and seniors.

American Museum of Natural History

"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); \$10 suggested contribution, \$7.50 students and seniors, \$6 children.

Asia Society and Museum

★ "The New Way of Tea." A two-part exhibition running concurrently at the Asia Society and Museum and the Japan Society, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • "Through Afghan Eyes: A Culture in Conflict, 1987-1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); \$7, \$5 students and seniors.

Brooklyn Museum of Art

"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars*: Episode I, *The Phantom Menace*; through 7/7. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyrus revealing Egyptian life during Dynasty 27 (525-402 B.C.), the period of Persian rule in Egypt and the Near East; through 5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; \$6, \$3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

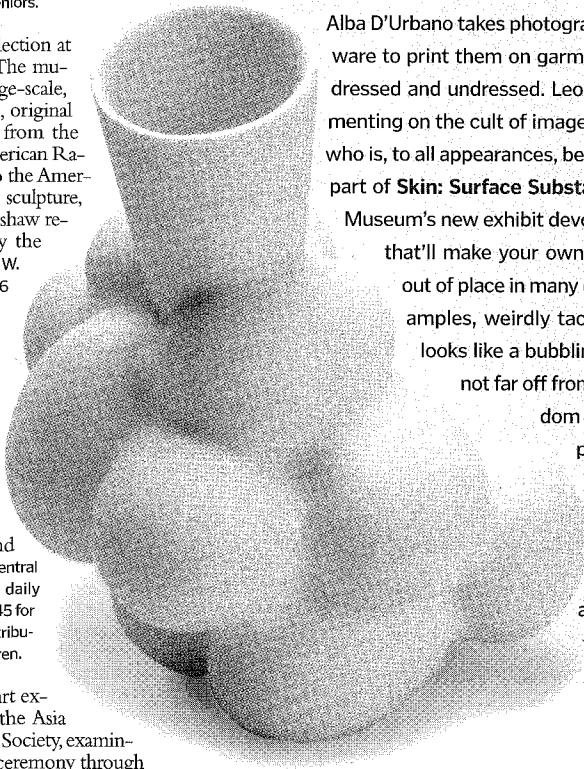
★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; 5/14-9/15. (See box.) • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 students and seniors.

Dahesh Museum of Art

"French Master Drawings From the Collection of Muriel Butkin." An exhibition of eighteenth- and nineteenth-century drawings by François Boucher, Jean-Baptiste Greuze, Théodore Géricault, Camille Corot, and others, organized by the Cleveland Museum of Art; through 5/18. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Opening

Outsider Art



Alba D'Urbano takes photographs of her own naked body, then uses imaging software to print them on garments that she wears, fragmenting the line between dressed and undressed. Leora Farber makes arty films of plastic surgery, commenting on the cult of image. Margi Geerlinks's photographs show a young man who is, to all appearances, being assembled on a tabletop sewing machine. It's all part of *Skin: Surface Substance + Design*, the Cooper-Hewitt National Design Museum's new exhibit devoted to surfaces of all kinds, a show full of moments that'll make your own epidermis crawl. Even the items that wouldn't be out of place in many design exhibits—chairs, tableware—are, in these examples, weirdly tactile. Marcel Wanders's *Egg Vase* (pictured, 2000) looks like a bubbling mass, frozen into white porcelain. (In fact, that's not far off from the way it was made: The artist molded it on a condom stuffed with eggs.) Most of all, though, "Skin" exposes how the direction of industrial design, these days, is all about antic uses of high-tech materials. Furniture is covered in strange new polymers, bottles and packages take on crisp origami forms or undulating blobby ones, and clothing is made out of anything under the sun. The anticipation of what's to come is enough to give you goose bumps. (Opens May 14; see "Museums.")

CHRISTOPHER BONANOS

Grey Art Gallery

★ "Priceless Children: American Photographs 1890-1925/Child Labor and the Pictorialist Ideal." Vintage black-and-white images of working-class children by F. Holland Day, Gertrude Käsebier, Edward Steichen, Edward Weston, Clarence White, and other pictorialist photographers; through 7/13. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; \$2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London and embody its generic post-war architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$8 students and seniors.

Japan Society

★ "The New Way of Tea." A two-part exhibition running concurrently at the Japan Society and the Asia Society and Museum, examining the contemporary

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: Concordance." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; \$6, \$3 students and seniors.

Drawing Center

★ "Ellsworth Kelly, *Tablet 1948-1973*." 188 panels that were created by the artist from hundreds of smaller

Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; \$5, \$3 students and seniors.

Jewish Museum

★ "New York: Capital of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • "Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: 'We Are Not the Last'" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; \$8, \$5.50 students and seniors.

Metropolitan Museum of Art

★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903-1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; 5/14-8/18. • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; 5/7-8/25. • "As It Happened: Photographs From the Gilman Paper Company Collection." Photographs of events large and small that took place during the second half of the nineteenth century and the first half of the twentieth, from an intimate séance to the scaling of Mont Blanc; 5/7-8/25. • "Oldenburg and van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 10/30. • "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; through 5/12. • "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; \$10 contribution, \$5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$10, \$5 students and seniors.

Morgan Library

★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between 1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Miró, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; \$8, \$6 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. (See box.) • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; \$5, \$3 students and seniors (free admission Thurs. from 5-8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 7/28. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; \$5, \$2.50 students, seniors, and children.

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • ★ "Life of the City." Photographs of New York from the museum's collection and by ordinary New Yorkers and visitors, whose photographs will be rotated throughout the course of the exhibition to accommodate as many submissions as possible (submissions from the public will only be accepted in person at the museum during public hours); through 5/21. • ★ "The Russian Avant-Garde Book, 1910-1934." The most comprehensive exhibition ever devoted to the Russian avant-garde book, featuring some 300 volumes representing all the significant artistic developments of the period, and including works by Natalia Goncharova, El Lissitzky, Kazimir Malevich, and others; through 5/21. • "Projects: Laylah Ali." A presentation of this artist's first artist's book, comprising her signature cartoon-style gouache paintings of attenuated figures; through 5/21. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$12, \$8.50 students and seniors.

Museum of the City of New York

"Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

National Academy of Design

★ "177 Annual: An Invitational Exhibition." The debut of New York's oldest annual juried survey of American Art, begun in 1826, as an invitational survey, featuring more than 135 works in various media by 95 artists; through 6/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; \$4.50-\$8; students and seniors.

Neue Galerie

★ "Oskar Kokoschka: Early Portraits From Vienna and Berlin, 1909-1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; \$10, \$7 students and seniors.

New Museum of Contemporary Art

"Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (\$3 admission Thurs. 6-8); \$6, \$3 artists, students, and seniors.

New York Public Library

★ "Victorians, Moderns, and Beats: New in the Berg Collection, 1994-2001." Manuscripts, books, notebooks, photographs, and other archival materials of E. M. Forster, Henry James, Jack Kerouac, Sylvia Plath, W. B. Yeats, and other writers acquired by the library's Berg Collection of English and American Literature over the past seven years; through 7/27. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New York Public Library for the Performing Arts

"Capturing Nureyev: James Wyeth Paints the Dancer." More than 35 drawings and paintings of the dancer by his friend James Wyeth, and photographs and designs from the Jerome Robbins Dance Division of the New York Public Library; through 5/25. • 40 Lincoln Center Plaza (212-870-1630), Mon. and Thurs. noon-8, Tues., Wed., Fri., and Sat. noon-6; free.

New-York Historical Society

★ "The Tumultuous Fifties: A View From the New York Times Photo Archives." An exhibition of photographs dating from 1896 through the 1980s culled from the New York Times pictures archives; through 8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902-2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We

Played: American Board and Table Games From the Lيمان Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914-1997), a second-generation Italian-American who was born New York City; through 7/14. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

Queens Museum of Art

"Rom of Ridgewood." Photographs of gypsy communities in Queens by Yale Strom; through 7/7. • "In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • "Designing the Future: The Queens Museum of Art and the New York City Building." An exhibition chronicling the history and architecture of the New York City Building, from its inception in 1939, when it served as the city's official pavilion at the World's Fair, through the founding of the Queens Museum of Art in 1972, plus design concepts for enlarging the museum, by five finalists who entered an open competition; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; \$5, \$2.50 students and seniors.

Smithsonian National Museum of the American Indian

"Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem

"Black Romantic: The Figurative Impulse in Contemporary African-American Art." Paintings and drawings by 30 artists living in the United States whose imagery represents African-American subjects in contemporary settings and scenes; through 6/23. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; \$5, \$3 students and seniors.

Whitney Museum of American Art

★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); \$10, \$8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Five by Five: Contemporary Artists on Contemporary Art." Recent works by Reed Anderson, Rina Banerjee, Susan Graham, Ryan Humphrey, and Larry Krone shown alongside works from the Whitney's permanent collection by Mike Kelley, Donald Lipski, Charles Ray, Tom Sachs, and Chris Wool; through 7/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

5/8 at 10 and 2: "Impressionist and Modern Works on Paper." On view from 5/3, 5/14 and 5/15 at 7: "Post War & Contemporary." On view from 5/10. • 20 Rockefeller Plaza (212-636-2000).

Phillips de Pury & Luxembourg

5/13 at 7 and 5/14 at 10: "Contemporary Art (New York)." On view from 5/12. • 3 W. 57th St. (212-940-1200).

Sotheby's

5/8 at 7: "Impressionist & Modern Art, Part I." On view from 5/3, 5/9 at 10:15 and 2: "Impressionist Art, Part II." On view from 5/3. • 1334 York Ave., at 72nd St. (212-606-7000).



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YOUR PARTNER IN PARENTING

Restaurants

cue

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

A Salt & Battery

In addition to that wonderfully battered-and-deep-fried crispy-flaky stuff and all that goes with it, the new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney-pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I-M)

★ Alias Restaurant

The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portobello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

Atelier

The Ritz-Carlton chain didn't have to go far to fill the chef's position at its posh new Central Park South property: Jean Georges chef de cuisine Gabriel Kreuther was conveniently lurking right around the corner. Now, in a room furnished with sycamore paneling and a gallery's worth of modern art, he's cooking French fare like rabbit terrine with Riesling and hyssop, and whole steamed loup de mer with pink-grapefruit-and-mustard jus. • 50 Central Park So. (212-521-6125). (E)

★ BB Sandwich Bar

What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to sopressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Beekman Kitchen

From the owners of the China Fun empire comes this American restaurant that makes the most of its wood-fired oven, used for everything from molasses-braised short ribs to clay-pot paella. The menu pays tribute to San Francisco's Zuni Cafe with a version of its signature herb-roasted chicken with bread salad. Burgers and croques monsieurs at lunch, huevos rancheros at brunch—but no dim sum. • 1239 Second Ave., at 65th St. (212-308-0600). (M)

★ Blue Fin

How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-

and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw fish bar in town.

• 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Blue Smoke

Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Butter

The industrial NoHo space that once housed Belgo has gone au naturel, with every conceivable surface clad in red cedar, walnut, and silver birch, love seats carved out of logs, and a gallery of artworks intended to raise money for charity. Chef Keith Harry's contemporary log-cabin cuisine features gratin of salt cod and tomatoes, sautéed calf's liver with coconut vinegar, and grilled turbot with sake beurre blanc. • 415 Lafayette St. (212-253-2828). (M-E)

Cafe Doré

What Smith Street has lost in crêpes, it's more than gained in roti. That's one of the Caribbean specialties of Cafe Doré, a spare but cozy nook that's moved into the former Crêpe Factory space. The fab flatbread is chewy and delicious, perfect for mopping up a savory chicken-curry stew. Even better is a zingy jerk chicken redolent of allspice and ginger. There's also oxtail, steamed snapper, curried coconut shrimp, and house-made drinks. • 270 Smith St., Brooklyn (718-246-0505). (I)

Café Sabarsky

Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Carne

Despite the name, the meat-and-potatoes menu, and the telltale presence of creamed spinach, Carne's owners don't want you to think of their restaurant as a steakhouse. What separates it from the sparsely populated uptown herd is the updated diner design, and the rowdy rubbernecker's scene on the elevated bar. But please, don't call it a meat market. • 2737 Broadway, at 105th St. (212-663-7010). (M)

Chango

The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping

Ground Rules These listings are a selective guide to the city's restaurants, some New York advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; (\$) = cash only; "AE only" indicates that American Express is the only accepted card.

dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit-stop for tacos, chile-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Cipriani Dolci

At the Grand Central outpost of the international empire, there's a train track embedded beneath an inch-and-a-half-thick sheet of glass. There's also tuna tartare, beef carpaccio with the signature Cipriani sauce, Bellinis galore, a "prosciutto tower," and, as the name suggests, plenty of desserts. Plus all-day service, sandwiches and salads, and, come summer, actual air-conditioning—a rarity in that landmarked terminal. • West Balcony, Grand Central Terminal (212-973-0999). (M-E)

★ craftbar

With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Da Silvano Cantinetta

Although this annex to Da Silvano has a bar—a convenient place to sip a drink (or three) during the inevitable wait—it's not serving bar food. Instead, there's a serious menu of codfish carpaccio, taglierini with sea urchin and avocado, lobster catalana, and, soon, breakfast. The narrow sliver of a room has French doors, Italian straw-bottomed seats and bar stools, tea-stained stucco, and a vintage hand-cranked Italian slicer, guaranteeing perfect prosciutto (and, we're betting, panini). • 260 Sixth Ave. (212-844-0282). (M-E)

Industry (Food)

What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree motif from the Park? A place very much like this wood-paneled remake of the old Coup space. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like braised Kentucky short ribs with bone-marrow flan. • 509 E. 6th St. (212-777-5920). (M)

Jean-Luc

Ed "Jean-Luc" Kleefeld aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

Kai

Downstairs is the Ito En retail shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And most of the dishes on the à la carte lunch menu and the four-level prix fixe dinner menus (\$55 to \$110) are flavored with the key ingredient: striped bass roasted with tea leaves, green-tea noodles with tofu, and lobster-salmon-and-grapefruit salad with green-tea vinaigrette. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

OPENINGS

Amma

Amma means mother in Hindi, and it's also a clue: Visitors to this warm, orange-banquetted Turtle Bay newcomer should expect Indian home cooking, not the trumped-up fusion fare that's become so pervasive. So what if there's no actual mom slaving over the lamb vindaloo, Goan fish curry, goat biryani, and chicken tikka? Clean your plate anyway. • 246 E. 51st St. (212-644-8330). (M)

Dolcino

Unless you look carefully, you might not notice that the Italian restaurant Da BeCo has changed ownership and is now named for a coastal town in Montenegro, the republic where the three partners grew up. The kitchen will accommodate any off-menu request, ingredients permitting, and fish is ceremoniously filleted tableside. The garlicky zucchini that comes with the bread basket is utterly addictive. • 517 Second Ave., near 28th St. (212-448-9505). (M-E)

★ La Brunette

Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I-M)

★ Marseille

Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

★ Meet

With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a DJ, booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from dorade stacked on warm fennel shavings to white-chocolate ice-cream sandwiches. Next door, Meet Café features

food is a little pallid. The restaurant occupies a former glassware shop and serves local neighborhood delicacies like Russ & Daughters's chopped liver and sardines served in a can. The rest of the menu is standard bistro fare, including a fine sautéed skate, a nicely charred ribeye, and a deliciously flaky oyster pie. • 64 E. 1st St. (212-260-3189). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. •



Tasting Cold Comfort

The **Brooklyn Ice Cream Factory** opened last fall with a streamlined assortment of classic, all-natural flavors, a spectacular location in a twenties fireboat house on the Brooklyn waterfront, and the financial backing of the River Café next door, where, unbeknownst to many, pastry chef Ellen Sternau concocts all the factory's toppings and syrups. The only thing missing, until recently, was hot fudge, a glaring omission for certain sundae enthusiasts. "It's one of the hardest things to get right," says perfectionist ice-cream maker Mark Thompson, who tasted the store-bought competition and charged Sternau with improving on it. She rose to the challenge, using high-grade Michel Cluizel chocolate with a 72 percent cacao content for deep, dark fudge that's worth the wait—and a walk across the Brooklyn Bridge. (Fulton Ferry Landing, Brooklyn; 718-246-3963.)

panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M-E)

Osteria del Sole

On what might be one of the West Village's prettiest corners, the late EQ has quietly morphed into this lively trattoria, with a moderately priced menu of traditional Italian fare and a boisterous Italian clientele that laps it up. Until the liquor license arrives, the busboys will happily fetch a bottle for you from the local liquor store (as long as you pay up front). • 267 W. 4th St. (212-620-6840). (M)

Rouge

After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below \$20. • 135 E. 62nd St. (212-207-4601). (M)

Smith

Brian McNally's return to the dining scene sizzles from a nostalgic eighties era point of view, but some of the

270 Columbus Ave., near 72nd St. (212-579-0100). (M)

★ Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of \$3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ Théo

The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Tournesol

Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escrout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like

cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) (\$)

Washington Park

This long-awaited restaurant marks the return of veteran chef Jonathan Waxman and the chicken he made famous (or that made him famous) at Jams. He's revived signature dishes like red-pepper pancakes with wild smoked salmon, and concocted whimsical appetizers like foie gras tacos and caviar-laced Belon stews. A \$45 three-course prix fixe menu changes daily, and reflects the chef's seasonal slant. • 24 Fifth Ave. (212-529-4400). (M-E)

win49

From the owners of Tomoe Sushi comes this spiffy takeout shop on the Lower East Side, specializing in the deep-fried skewered meat called kushikatsu. There's no limit, apparently, to what you can eat on a stick, from breaded pork and shrimp to quail eggs, meat balls, and asparagus and bacon. Order by the skewer, by the dozen, or by the 27-skewer party pack. For variety, there's a limited selection of tempura and sushi. • 205 Allen St. (212-353-9494). (I) (\$)

Manhattan

Lower New York

★ aKa Cafe

Another funky little place from the 71 Clinton Fresh Food folks. This one features a clever, inexpensive small-plates menu with nods toward the neighborhood and its suppliers. The perfectly flaky braised-pork empanada is superb; oyster soup comes with Streits's matzo on the side; and the pressed chopped-hanger steak slider on a bialy with Gus's pickle slices and onions is the best thing to happen to that onion bun since Kossar. • 49 Clinton St. (212-979-6096). (I)

★ Danube

David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, the bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manage to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ The Harrison

With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

Omen

Step off this quiet SoHo side street, and you're sud-



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denly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

Below 14th Street, East

Alphabet Kitchen

In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ BondSt

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

Komodo

Mexican-Asian fusion cooking is such a natural pairing that it's a shame you can't find more guacamole spring rolls around town like the ones served here with roasted-tomatillo salsa. Some of the descriptions of the dishes on the menu may sound a little busy, but nearly everything works, including calamari stuffed with huitlacoche and a miso-cider-glazed center-cut pork chop with an apple-chorizo stuffing. The room is loungey cool, but owner Gary Chiappa works it like a neighborhood mom-and-pop shop. • 186 Ave. A (212-529-2658). (M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Patio Dining

Sara Jenkins, late of Il Buco and I Coppi, took over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (I-M)

Opening

Sweet Deal

Some incentives work better than others. When a rent hike forced Terrie Mangrum to close her Park Slope restaurant, **Sweet Mama's**, last March, she offered anyone who found a suitable replacement space a lifetime supply of her soulful southern cooking. A year later, she's relocated to Williams-

burg, where Ebenezer D. Luxx (pictured, with Mangrum in cowboy hat), who scouted out the new place (and in the process became Mangrum's business partner) may now sup on chicken-fried steak seven nights a week, 52 weeks a year, or at least until his cardiologist intervenes. And Brooklynites starved for Coca-Cola ham, commmeal-crusted catfish, and collard greens have a much larger space in which to sample those delicacies, not to mention a jukebox heavy on the Allman Brothers, Alabama, and Elvis, plus an outdoor garden. Happiest of all may be Mangrum, back doing what she loves—simply cooking her Tennessee mom and great-grandmother's recipes for a bunch of grateful Yankees. (559 Lorimer Street, Brooklyn; 718-599-4444.)

Rai Rai Ken

Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) (\$)

Below 14th Street, West

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Burrito Loco

The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp sevice. • 166 W. 4th St. (212-675-1977). (I-M)

Cafe Alyss

If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The \$9.99 brunch is a particularly good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M-E)

★ Chow Bar

Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems

delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Midway

Bill Shutz's cooking is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Stonewall Bistro

The legendary bar's sister bistro has a laid-back Parisian feel and a menu with something for everyone, including a Black Angus burger, Chilean sea bass, and hanger steak with wild-mushroom jus, not to mention a \$12.95 early-bird prix fixe menu. Veteran piano man Jerry Scott provides the soundtrack. • 113 Seventh Ave. So. (917-661-3355). (M)

Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bi-cultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Zitoun

It's the Arabic word for olive, a beloved soccer star of the eighties, and Moroccan-born Alain Bennouna's third effort to score on this corner. Chef-partner Julian Clauss-Ehlers's French training shows in the elegance of classics like cinnamon-stippled b'steeya (smartly using moist duck) and in fragrant harira—the meaty soup eaten to break the fasts of Ramadan. Add a point for gentle prices and a \$25 prix fixe with a glass of wine if you're willing to exit by 8 P.M. • 46 Gansevoort St. (212-675-5224). (M)

14th-42nd Streets, East Side

Andreas Brick Oven Ristorante

Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo fruttati di mare are among several entrées served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. So, practically, do the 20 various versions of martinis. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I-M) (\$)

★ Beppe

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Craft

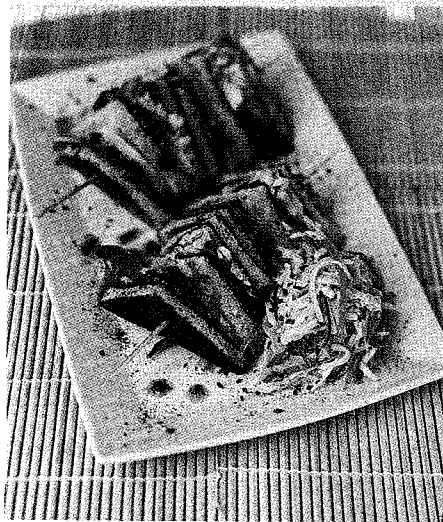
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Cano-



New Menu

Happy Meals

The owners of Double Happiness and **Happy Ending** specialize in converting quasi-notorious neighborhood landmarks—a Little Italy “social club” in the first case, a Chinatown “men’s health club” in the second—into stylishly low-key lounges. They also own the popular restaurant Wyanoka, where chef-partner Chris Santos cooks aggressively flavored Asian- and Latino-accented food that’s a perfect match for the Lower East Side locale. He’s just introduced a delectable bar-food menu at Happy Ending, where the staff seems to be adjusting to the idea of



serving toothsome barbecued-duck-confit empanadas, assembly-required Thai beef-lettuce wraps, and a lobster club with citrus-saffron rouille (pictured) in addition to martinis and Sierra Nevadas. “You want to start a tab?” asked our waitress, after we placed our dinner order. (302 Broome Street; 212-334-9676.)

space (in the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito’s wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito’s, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above

Twenty-one floors above the to-’n’-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

★ City Bakery

Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I-M)

Glass

Glass seems to have landed in its industrial no-man’s-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seiche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There’s heated competition for the bamboo garden’s few plastic ball chairs, the hottest seat since Canteen’s nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

★ Ilo

Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen’s charms and talents are many: a rich lemon-thyme-scented ragout of octopus

ra, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city’s largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—\$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

The Pump Energy Food

There simply isn’t any way to cheat at this “Physical Fitness Restaurant” and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there’s no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

Rodeo Bar & Grill

This place bills itself as “the longest-running honky-tonk in New York,” attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that’s been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Todd English’s Olives NY

Chef Todd English has a genius for artful, Hungry-Man dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It’s delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic

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★ The Park

Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

Radius

Miso-glazed, sesame-crust salmon; beef satay; a New Haven-style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 West 38th St. (212-869-1818). (I-M)

★ The Red Cat

Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick sauté of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate

Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 West 21st St. (212-989-0096). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Caffè Linda

Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

★ Le Cirque 2000

Don't let the blonde-framed foreheads so high and unlined they could host a film festival fool you. Le Cirque has changed. The over-the-top interior has settled into

a clash-and-parry rapprochement. Now businessmen outnumber daytime-talk-show hosts. And though classic dishes remain, chef Pierre Schaedelin's strength is gutsier fare like lamb tortellini in a shower of aubergine caviar, or chorizo-stuffed cod. How are the blondes handling this? Sirio Maccioni could make even Karen Hughes purr. • 455 Madison Ave. (212-303-7788). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Nino's Positano

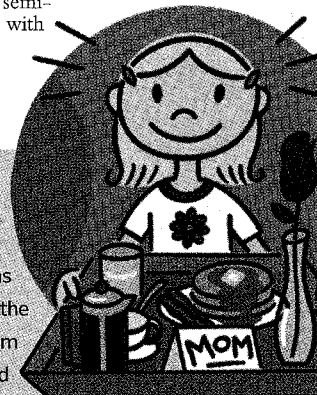
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana

You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crust-ed tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

One 51

A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted



Data

The Mother Lode

There is a certain type of Mom for whom Mother's Day means one thing and one thing only: brunch at Tavern-on-the-Green, the mother of all Mother's Day venues. Call her the Traditional Mom or the Old-Fashioned Mom. She will accept no substitutes, and if you haven't made your reservation by now, you'll witness her sudden transformation into the Guilt-Tripping Mom. On the bright side, there's a Mother's Day menu for every personality type. Do the following suggestions remind you of anyone?

The Sleepyhead Mom

"Little Buddy" Mother's Day cooking class at the Minnow
442 9th Street, Brooklyn
718-832-5500

In spite of all that clanking in the kitchen, Mom can relax in bed well into the morning after sending the kids off to Aaron Bashy's latest cooking class the day before. On Saturday, May 11, Bashy will guide aspiring Food Network personalities (ages 4 to 8, accompanied by a parent) through the breakfast-in-bed basics, and show them how to make quiche Lorraine and strawberry shortcake, even how to set a proper tray, after which Junior can try it at home the next day. Have bagels on standby.

The Been-There-Done-That Mom

AZ
21 West 17th Street
212-691-8888

Patricia Yeo proves she's a good daughter by finally opening her Chelsea triplex for its inaugural brunch to coincide with Mother's Day. Like Charlie and Grandpa Joe, you and Mom ride the glass elevator to the third-floor rooftop garden, where lucky Mom will be the first among her envious friends to sample warm-asparagus salad with "bacon and eggs," a blueberry-and-lemon soufflé pancake, or hot tea-smoked salmon with green-tea risotto.

The Down-Home Mom

Kitchenette Uptown
1272 Amsterdam Avenue,
near 123rd Street
212-531-7600

Mother's Day specials like stuffed French toast with strawberry-rhubarb compote for brunch or chicken and dumplings for dinner, plus a homemade cupcake with cream-cheese frosting and decorated with letters M-O-M at this cheerful new spinoff of TriBeCa's beloved country kitchen make for a smart, less hectic alternative to Harlem's soul-food shrine Sylvia's.

The Eat-Your-Veggies Mom

Verbena
54 Irving Place
212-260-5454

Verbena's proximity to the Union Square Greenmarket and Diane Forley's and Michael Otsuka's seasonally inspired cooking—spring-artichoke broth with pea sprouts, potato-leek-spinach-and-fava frittata, and pistachio-filled crêpes with rhubarb compote—should please the most discriminating earth mother. Book a garden table.

The Oenophile Mom

March
405 East 58th Street
212-754-6272

The only thing to match Wayne Nish's asparagus vinaigrette with chervil and chopped egg, ravioli poulet au pot, and Mediterranean sea bass with ratatouille and tarragon is a \$25 "premier" or a \$35 "grand" wine tasting, pairing glasses from March's renowned cellar to every course.

The I'll-Diet-Tomorrow Mom

Peacock Alley
301 Park Avenue,
at 49th Street
212-872-4895

A brunch buffet outfitted with omelette and pasta stations, a raw and sushi bar, and 30 desserts, plus soothing live harp music and unlimited champagne (optional) should distract Mom from delving too deeply into your personal life.

duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M-E)

Patron

Ken Aretsky has clipped the wings of this formerly high-flying Bull Market hot spot. The extravagantly priced brandies and under-the-counter cigars are gone, replaced by a stolid burger's menu of steaks, chops, and fish. The lunchtime burger is still good, as is the lobster club, served between two crumbly slices of toasted brioche. And the cuts of beef are all perfectly platable, although the restaurant has lost some of its raffish sparkle. • 160 E. 46th St. (212-883-7373). (M-E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The \$50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeliness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A \$22 prix fixe dinner and \$13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but

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This unassuming 20-year-old midtown-Manhattan steakhouse might just serve the greatest American meals in the U.S.A. Here's why:

1. As opposed to even the most admirable steak-house chains, BB's is one unit, owned by the man whose name is on the awning.
2. The beef is USDA Prime from the highest end of a much abused grade.
3. BB's menu has range: fabulous shrimp, terrific salads, great soup, superb fish, massive stone crabs.
4. The kitchen doesn't make mistakes.

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There's no overpaid celebrity chef back there, just heat-hardened pros who know how to work an 800-degree grill.

5. The wine list abounds with perfectly suited American cabernets and chardonnays. Who the hell needs gewürztraminer and viognier with a menu like BB's?

6. There are no puny one- and two-pound lobsters here. They start at three and go up from there: five, seven, sometimes ten.

7. The waiters are amiable and can shell those big lobsters in less than 40 seconds.

8. You can spot America's best red-meat-loving jocks.

9. The outdoor patio lets you ogle New York women as they stroll by.

10. The leakproof doggie bags, which sport a picture of BB's mascot, Rocky the bulldog. —JOHN MARIANI

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the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty par-fait glass. Or the \$29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflées on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Estiatorio Milos

Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's close. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. The menu lists prices by the pound—\$25 for the Florida pompano, \$32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain

Ninth Ave. (212-262-4288). (I-M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Thalia

The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster crème, honey-cured salmon in puff pastry with whipped dill crème fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. • 828 Eighth Ave. (212-399-4444). (M-E)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

cheese course, and the high-concept wine list. The twice-weekly \$65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras-spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pl. So. (212-583-1111). (E)

Opia

Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, \$10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

★ The Bar @ Etats-Unis

This might be the Upper East Side's best gourmet bargain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

★ Bid

You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seebor (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and gen-

Ask Gael

How about a new address for Chinese in midtown?

Cinnabar puzzles me. How sexy it is, with shadowy light, bare black tables, and tangles of curly willow branches lit from below. I'm wild for the shrimp-watercress dumplings and "flattened" duck from the barbecue. It's a kick watching the wok-play in the open kitchen. And the candied-ginger cooler is my new favorite cocktail. Here is lobster Cantonese, revived from our childhood. Razor clams in black-bean sauce and sensational Dungeness crab with ginger are musts. The lyrically complex Ma Po bean curd isn't Szechuan-torrid, but it's delicious. In fact, the place is retro, avant-garde, Hong Kong (let us wallow in our duck-salad mayo), and an homage to Shun Lee, all at once. Right now, the kitchen is scoring two out of three triumphs. But already the peppery thrill of the wonton chips has been tamed. Bad sign. And that post-millennial elevator music must go. (235 West 56th Street; 212-399-1100.)



57th–60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a \$160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the

is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Judson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

Julian's

This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802

Object of Desire

Tempesta in a Tomato

Arezzo's wood-oven-roasted rack of Colorado lamb would be the perfect, simple springtime dish if only that delinquent season would grace us with its presence. Chef Margherita Aloï rubs the lamb with thyme, sage, and rosemary and serves the fine, flavorful pink meat with pea shoots and a vine-ripe tomato, blanched and stuffed with a luscious mixture of goat cheese and an extra-large-grain couscous that she calls *tempesta* ("hail" in Italian), perhaps in an attempt to summon some precipitation and do something about the drought. (46 West 22nd Street; 212-206-0555.)



erations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E 72nd St. and Park Drive N. (212-517-2233). (M-E)

★ Commissary

Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

★ JoJo

This is where it all began, where Jean-Georges Vongerichten first stunned gourmards with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Maine Lobster Seafood Restaurant

For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mo's Caribbean Bar and Mexican Grill

Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal

chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Pio Pio

Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I-M)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East

Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

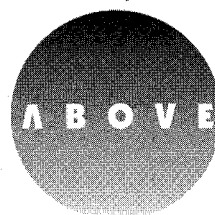
★ A

Mom-and-pop partners Marc Solomon and Blue Grant have infused a bleak stretch of upper Columbus with downtown flavor and a mellow neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and jerk duck-leg confit. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Calle Ocho

Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed ter-

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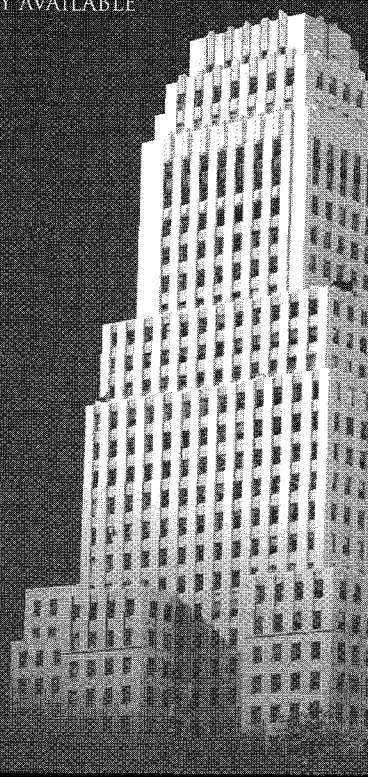
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RESTAURANTS

ra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seiche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

Compass

It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around, Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Corner

A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese tuna with red cabbage and shitake mushrooms. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

★ Oust

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his damndest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Restaurant 222

Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the \$29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

Scaletta

A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Terrace in the Sky

French-Mediterranean dishes like grilled snapper for two, sixteenth-floor panoramic views, and outdoor terrace seating add up to an elegant, romantic, special-occasion dining destination. • 400 W. 119th St. (212-666-9490). (E)

Brooklyn

★ Cucina

Anthony Scicchitano, the pork-store magnate, has cleaned away the rustic trattoria clutter that launched Fifth Avenue as a destination for dinner, and freshened up the kitchen, too, with new chef Franklin Becker, who pays homage to Italian classics in a luscious antipasto platter and lively linguine with clams and pancetta in spicy garlic oil. He dares delicate scallop crudo, too, and delivers a first-rate steak and pear crostata. • 256 Fifth Ave., nr. Carroll St. (718-230-0711). (M)

Queens

★ La Flor Bakery and Cafe

This cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. Lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce), and nothing—even the steak au poivre—costs more than \$10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

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Nightlife

Edited by Ethan Brown

Concerts

★ Kid Rock

With Lit. 5/10 at 8. Dopey, yes, but his Twisted Brown Trucker Band provides real rap-rock kicks. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171).

★ Zakir Hussain

5/10 at 8. The master percussionist—who has worked with everyone from Earth, Wind and Fire to avant-jazzers like George Brooks—returns. • Alice Tully Hall, Lincoln Center (212-875-5050). \$30–\$60.

Small Stages

B.B. King Blues Club & Grill

5/9: Edgar Winter Band. 5/10: Dr. John. 5/13: Stevie Wonder's Birthday Jam. 5/15: Lee Rocker and Scotty Moore. • 243 W. 42nd St. (212-997-4144).

Bottom Line

5/8: Yellowjackets. 5/10: Savoy Brown. 5/11: Dave Weckl. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom

5/8: Dirty Dozen Brass Band; Topaz. 5/9: Princess Superstar; D.J. Spooky. 5/10–5/11: Jerry Jeff Walker. 5/13: "Def Jux" night with El-P (see box). 5/14: Dishwalla.

Performance

Supreme Soviet

In the eighties, "college music" meant then-risky acts like R.E.M. and the B-52's, but thanks to the endless noodling of campus jam bands, it's become so conservative as to inspire a punkish rebellion. Take Keith Ruggiero, who, disappointed in what he calls the "ska and Dave Matthews-style stuff all over campus," started a New Wave-inspired band called **Soviet** (pictured) while at Syracuse University. "I modeled Soviet after bands I listened to, like Japan and Roxy Music, but wasn't hearing." Soviet is indeed as retro as it sounds, but its music evokes the synth-pop era so well ("Commute" has the dark and foreboding feel of pre-stardom Depeche Mode; "Modern Love" captures the ecstatic feel of Heaven 17) that one is forced to feel eighties nostalgia even if one had a miserable time back then. Soviet plays Brownie's on May 11. (See "Small Stages.")

Brock Mumford. 5/9 and 5/12: Ute Lemper in "Blood and Feathers." 5/10: Varla Jean Merman in "By Request." 5/13: Gil Evans Orchestra. 5/14: Antony and the Johnsons. 5/15: Gary Wilson. • 425 Lafayette St. (212-239-6200).

Knitting Factory

5/8: Jazz Passengers with Debbie Harry. 5/10: Ben Kweller; D.J. Vadim. 5/11: 764 Hero. 5/12: William Hooker. 5/13: Pretty Girls Make Graves. 5/14: Ultimate Fakebook. 5/15: Slavic Soul Party. • 74 Leonard St. (212-219-3055). \$.

Makor

5/8: Jeff Lang. 5/11: Spank! 5/13: The Carlebach Project. 5/14: "Songwriters' Hall of Fame." 5/15: Maria Marquez. • 35 W. 67th St. (212-601-1000).

Manitoba's

Mondays in May: Garage-band showcase "Garage-land!" • 99 Ave. B (212-982-2511).

Maxwell's

5/8: Brother Danielson. 5/9: Link Wray. 5/10: The Gants. 5/11: Mike Watt. 5/12: Wanda Jackson; Rosie Flores. 5/14: Pretty Girls Make Graves. • 1039 Washington St., Hoboken, N.J. (201-653-1703).



Mercury Lounge

5/8: The Sunshine Fix. 5/9: Caitlin Cary. 5/10: Bad Wizard; the Brought Low. 5/11: Rana. 5/12: Mike Watt. 5/15: Bertrand Burgalat. • 217 E. Houston St. (212-260-4700).

Northsix

5/8: Kings County Queens. 5/9: Kung Pao. 5/10: Mike Watt and the Secondmen. 5/11: Anti-Pop Consortium (see box). 5/12: Kingsbury Manx. 5/14: King Missile. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s

5/9: Antibalas. 5/10: Neycha. 5/12: Anti-Pop Consortium (see box). 5/13: Grupo Mania. 5/14: Richard Marley Booker. 5/15: Amaury Gutierrez. • 204 Varick St. (212-243-4940).

The Village Underground

5/8: Michelle Shocked. 5/10: Fighting Gravity. 5/11: Link Wray. • 130 W. 3rd St. (212-777-7745).

"Warsaw"

5/12: Scene Creamers. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 1-866-468-7619)

Clubs

APT

An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun

Mondays: Techno with "Tronic Treatment." Thursdays: Deep house with D.J. Jaymz Nylon. Saturdays: Drum and bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"

Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). \$10.

Centro-Fly

Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson.

Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturday's toxins at "Drama at Large!" with D.J. Victor Calderone. 5/9: "Naked Music" with D.J. Miguel Migs. • 45 W. 21st St. (212-627-7770).

★ Club Shelter

Thursdays: Muscular, macho house music—one producer in this camp even calls himself Thick Dick—from Subliminal Records. Saturdays: Timmy Regisford's long-running deep house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). \$.

Groovejet

Mondays: Rock-and-roll classics, new wave, and punk with D.J. Tommy. Wednesdays: Techno upstart

David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Luis Diaz spins progressive house. Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780). No cover.

Luxx

Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniansburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy

Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). \$.

SPA

Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Seignyn. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, and Cameron Douglas. Saturdays: Over-dressed Euros line up for "Jet Set" with D.J. Eric La-Peau. • 76 E. 13th St. (212-388-1060).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. \$ = cash only.

5/15: Les Savvy Fav. • 6 Delancey St. (212-533-2111).

Brownies

5/9: Darediablo. 5/10: Ruth Ruth; Tiger Mountain. 5/11: Soviet (see box); Plaintains. 5/12: Champions of Sound. 5/15: Dirt Bike Annie. • 161 Ave. A (212-420-8392). \$.

Fez

Thursdays: Mingus Big Band. Through 5/13: Anthony Rapp. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza

5/8: Mushroomhead. 5/9: Cornershop; Smokey and Miho. 5/10: Talib Kweli; Slum Village. 5/12–5/13: Pennywise. 5/14: Guided by Voices. 5/15: Cowboy Junkies. • 17 Irving Pl. (212-777-6800).

Joe's Pub

Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 5/8:

Vinyl

Fridays: "Be Yourself" with progressive-house maestro. D.J. Danny Tenaglia. Sundays: François K, Joe Clausell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

★ Adela Dalto

5/12 at 3. Vocalist Dalto pays tribute to Toña La Negra, one of the masters of Caribbean Boleros. • Aaron Davis Hall, Convent Ave. and W. 135th St. (212-650-7100). \$20, \$25.

Birdland

In May: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: The Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 5/9-5/11: Jon Lucien. 5/15: Sam Kaufman. • 315 W. 44th St. (212-581-3080).

Blue Note

Through 5/12: David Sanborn. 5/14-5/19: Kenny Barron; Regina Carter Quartet. • 131 W. 3rd St. (212-475-8592).

Iridium

Monday nights, the Les Paul Quartet holds office hours. Through 5/12: Nicholas Payton Quintet. Sets Sun.-Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Gallery

5/9: Avishai E. Cohen Quartet. 5/10: "The Jazz Gallery's Composers Series Part IV": "Sangha: Collaborative Fables by Vijay Iyer & Rudresh Mahanthappa." 5/11: Bob Hurst Quartet featuring Geri Allen. • 290 Hudson St. (212-242-1063) Admission to all performances is \$10 per set. Reservations are recommended.

Jazz Standard

Through 5/12: Houston Person Quartet. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232)

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

In May: String Trio of New York. The Rose Center is open until 8:45. Suggested admission price is \$10 for adults, \$7.50 for students and seniors, \$6 for children. Performances take place every Friday from 5:45 to

Performance

Beat Regeneration

Plenty of hip-hoppers, from Missy Elliott to Dr. Dre, have cred with the electronic-music crowd, but few can lay as much claim to the sonic avant-garde as **Anti-Pop Consortium** (pictured). The group's recently released album, *Arrhythmia*, has some of the most outré soundscapes imaginable—from sparse eighties-influenced electro to the more off-kilter, and, yes, arrhythmic sounds of contemporary "glitch" music. And it's released on Warp, a U.K.-based electronica label known best as home to the likes of Aphex Twin and Plaid. Catch the sound of twenty-first-century hip-hop when Anti-Pop Consortium plays Northsix on May 11 and S.O.B.'s on May 12. (See "Small Stages.")



6:45 and 7:15 to 8:15. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Village Vanguard

Mondays in May: The Vanguard Jazz Orchestra swings on. Through 5/12: Cedar Walton Quartet. • 178 Seventh Ave. So. (212-255-4037). \$.

Comedy

Carolines on Broadway

Mondays, "New Talent Night," hosted by Eddie Brill. 5/8: Mitch Fatel. 5/9-5/12: John Pinette. 5/14: Steve Marshall. 5/15: Mitch Fatel. • 1626 Broadway, nr. 49th St. (212-757-4100). \$12.50-\$24.50, two-drink minimum.

"Chicago City Limits' Directors Cut"

Beginning 5/9. The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61 St. (212-888-5233). \$20.

Comedy Cellar

Through 5/12: Colin Quinn; Tom Papa; Godfrey; Sherrod Small; Mitch Fatel. • 117 MacDougal St. (212-254-3480).

Dangerfield's

5/13-5/19: J. J. Ramirez; Steve Marshall; Sherrod Small; Brad Lowery; Rob Magnotti; Richie Byrne. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.-Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat. (\$20 for 10:30 Sat. show), \$12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham

5/10-5/11: Will Durst; Tom Papa; Jim Gaffigan. 5/15: Gotham All-Stars. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.-Thurs. at 8:30 with a \$10 cover; Fri. and Sat. at

8:30 and 10:30 with a \$15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Cabaret

Algonquin Hotel

Through 5/25: Karen Akers in "When Love Speaks to You." (Early shows Tues.-Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 6/29: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tuesday through Thursday at 8:30 and 11:30 and Friday and Saturday at 8:30 and 12:30: Kathleen Landis. Sunday and Monday at 8:30: Nancy Winston. • Pierre New York, Fifth Ave. at 61st St. (212-940-8195)

★ Danny's Skylight Room

In May: Blossom Dearie begins her second year at Danny's. Showtimes Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama

In May: Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 9:30: Ron Poole's "Poole Party." Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). \$.

Feinstein's at the Regency

Through 5/25: Keely Smith in "Swing, Swing, Swing." Tuesday through Saturday. Two shows on Friday and Saturday; cover \$60 per show. The food and beverage minimum is \$40 per person at all 8:30 shows and is \$25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's

5/8: Courtney Kenny. 5/9-5/10: Debbie Lesser. 5/11: David Sabella. 5/12: Ruth Aguilar. 5/14: Ricky Ritzel. 5/15: Lynn Lobban in "The Second Time Around." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

★ Neue Galerie New York

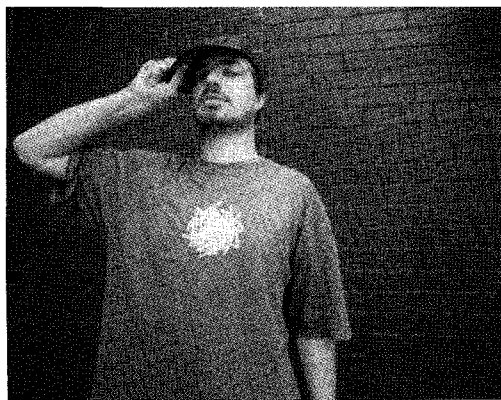
5/10: Sanda Weigl, with Anthony Coleman, piano. • 1048 Fifth Ave., at 86th St. (212-628-6200).



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PHOTOGRAPHS: FROM TOP, COURTESY OF APC; COURTESY OF DEF JUX.



Talent

Jux Deluxe

A few years ago, left-field hip-hop belonged to Rawkus Records, but lately, a label called **Def Jux** holds sway over all that's underground. On May 13 at the Bowery Ballroom, Def Jux will bring some of its brightest stars to the stage, including abstract rhymers El-P (formerly of Rawkus act Company Flow) and Aesop Rock, a potent lyricist who laces his rhymes with references to mythology. (See "Small Stages.")

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Classical & Dance

CUE

Edited by Alicia Zuckerman

Classical Music

★ Yo-Yo Ma

World-famous cellist and the Silk Road Ensemble celebrate the musical traditions of the ancient trade route: Mongolia, China, Uzbekistan, and beyond. 5/7 and 5/10 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$17-\$47.

"Perspectives: Gidon Kremer"

Grammy-winning violinist performs sonatas and partitas by Bach. 5/8 at 7. • St. Paul's Chapel, Columbia University, Amsterdam Ave. at 117th St.; \$42.

★ Orpheus Chamber Orchestra

Performs Beethoven's Fourth Symphony, Stravinsky's *Pulcinella Suite*, and Elgar's Introduction and Allegro. 5/8 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$19-\$89.

The Little Orchestra Society

Presents "Tango Vivaldi," a program of the famous *Four Seasons* and a Piazzolla version, *The Seasons in Buenos Aires*. 5/8 at 7:30. • Alice Tully Hall, Lincoln Center (212-971-9500); \$25-\$40.

★ Philadelphia Orchestra

Krzysztof Penderecki's Concerto for Piano and Orchestra, featuring Emanuel Ax, has its world premiere, led by Wolfgang Sawallisch; also, Brahms's Symphony No. 3. 5/9 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$22-\$89.

★ New York Philharmonic

Christoph Eschenbach conducts Prokofiev's Piano Concerto No. 3 featuring Lang Lang, and Tchaikovsky's Symphony No. 6 ("Pathétique"). 5/9 and 5/11 at 8; 5/10 at 11; 5/14 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); \$22-\$88.

American Symphony Orchestra

Salutes Scandinavian composers Vagn Holmboe, Wilhelm Stenhammar, and Jean Sibelius, led by Leon Botstein. 5/10 at 8. • Avery Fisher Hall, Lincoln Center (212-581-8800); \$22-\$50.

"Crumb at Carnegie"

Pianists Chie Sato Roden and Salvatore Moltisanti perform George Crumb's *Makrokosmos I* and IV. 5/11 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$20-\$50.

★ Guarneri String Quartet

Beethoven, Ravel, and Dvorák's Piano Quartet with

Philippe Bianconi wraps up the ensemble's Met series. 5/11 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); \$40.

★ Martha Argerich, piano

Elusive virtuoso is joined by pals violinist Gidon Kremer and cellist Mischa Maisky for works by Haydn, Schumann, and Shostakovich. 5/11 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$24-\$102.

Tokyo String Quartet

Hikaru Hayashi's *Intermedio for String Quartet* gets U.S. premiere; also, works by Brahms with pianist Max Levinson. 5/11 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$35.

★ Western Wind Vocal Ensemble

Presents a program of songs about love, from Renaissance to jazz. 5/11 at 8. • The Church of St. Paul and St. Andrew, West End Ave. at 86th St. (212-873-2848); \$15-\$20.

"Humor Me!"

Classical art songs of the funny variety, include Bernstein, Rossini, even Mahler. 5/12 at 4. • St. Luke's Lutheran Church, 308 W. 46th St. (212-288-8770); \$15.

★ Maurizio Pollini, piano

Performs an all-Chopin recital. 5/12 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$22-\$89.

"Theater Songs of Weill"

Winners of the 2002 Lotte Lenya Competition for Singers perform songs by Kurt Weill and his contemporaries. 5/13 at 6:30. • New York Public Library of the Performing Arts, Lincoln Center (212-642-0142); free.

Peter Buchi, tenor

After four years at La Scala in Milan, Buchi returns to the U.S. with songs by Rodgers, Bernstein, Copland, and others. 5/15 at 8. • Kaye Playhouse at Hunter College, 68th St. near Park Ave. (212-772-4448); \$42.

Opera

★ Metropolitan Opera

Seasons ends with *The Great Gatsby*, *A Midsummer Night's Dream*, *Rigoletto*, and *Tosca*. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); \$25-\$265.

★ Amato Opera

Bizet's *Carmen* runs weekends, 5/11-5/31. Call for details. • Amato Opera, 319 Bowery (212-228-8200); \$28.

★ New York Gilbert & Sullivan Players

Albert Bergeret directs *Patience (or, Bunthorne's Bride)*. 5/9-5/19. Call for details. • Symphony Space, Broadway at 95th St. (212-864-5400); \$31-\$46.

Dance

★ New York City Ballet

New Peter Martins ballet and new Mauro Bigonzetti ballet, with commissioned score by Bruno Moretti, premiere on 5/8 (spring gala). Martins's *Hallelujah Junction*, Balanchine's *Vienna Waltzes*, and Robbins's *Fancy Free* are also onstage. Call for details, or visit www.nyc-ballet.com. • New York State Theatre, Lincoln Center (212-870-5570); \$28-\$76 (gala: \$20-\$3,000).

★ "Seguiriya: the Heart Beats"

Indalo Artists combine *butoh* and flamenco to tell the story of a once-vibrant flamenco dancer who suffers a stroke. Through 5/12. Call for details. • La MaMa ETC., 74A E. 4th St. (212-475-7710); \$15.

Philadanco

Philadelphia-based company presents the New York premieres of former Ailey dancer Christopher Huggins's *Enemy Behind the Gates*, set to Steve Reich, and Bebe Miller's *My Science*, inspired by theories of kinetics; also, works by Ronald K. Brown and Jawole Willa Jo Zollar. 5/7-5/12. Call for details. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); \$32.

"Draupadi"

Ellen Stewart's new Kathkali dance opera, based on a Sanskrit story of a princess married to five brothers, features artists from India. 5/8-5/12. Call for details. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710); \$20.

★ Martha Graham Dance Company

5/9 at 8. (See box.) • City Center, 131 W. 55th St. (212-581-1212); \$25-\$75.

★ Dance Theatre of Harlem

Returns to the Apollo with *Le Corsaire pas de deux*, *Othello*, excerpts from *Forces of Rhythm*, and other works. 5/10-5/12 and 5/17-5/19. Call for details. • Apollo Theater, 253 W. 125th St. (212-307-7171); \$22-\$42.

★ "The Paradise Project"

Bessie and Obie winner John Kelly presents a mediation of the 1945 French film *Children of Paradise*, using trapeze work and theatrical illusion. Music by Michael Torke. 5/10-5/25. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793); \$20.

★ American Ballet Theatre

Season opens with spring gala on 5/13 and John Cranko's *Onegin* through the week. Call for details or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); \$20-\$145 (gala: \$30-\$160).

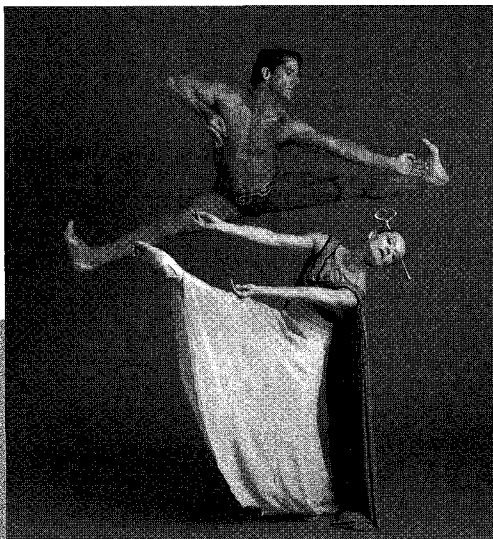
Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Revival

Martha, Oh Dear

It's been a full two years since the Martha Graham Dance company has taken the stage, as a legal battle over the rights to the choreographer's name and dances has put performances on hold. Ousted artistic director Ronald Protas—also Graham's legal heir—insists they're his; the Martha Graham Center of Contemporary Dance (her company's parent organization) claims ownership as well. But Thursday, the company will present a willfully titled program, *Indisputably Martha Graham*, at City Center (Protas says he won't move to block this one performance; but his lawyer told the *New York Times* that the show's "ill-advised."). The company also plans to open the Joyce Theater's spring 2003 season—assuming this is all settled by then (at press time, the trial over ownership of the dances is under way). "All of the dancers have held in their hearts and their souls this connection to Martha's work," says co-artistic coordinator Christine Dakin (pictured, with Kenneth Topping, in Graham's *Night Journey*), who's been with the troupe since 1976. "Watching the company come back to life has been extremely affirming." (See "Dance.")

A.Z.



Radio Highlights

"An Hour With Ned Rorem"

Sara Fishko's special presentation culls footage from hours of conversation with the celebrated composer, whose iconoclastic vision also comes through in samples of his music and extensive diaries. • 5/11 at 8 P.M. WNYC, 93.9 FM; 5/12 at 8 P.M. WNYC, 820 AM.

"The Romantic Hours": Mother's Day Special

A timely presentation of the late-night music-and-poetry program features the concert pianist Mona Golabek, who also quotes from *The Children of Willesden Lane*—her new biography of her mother. • 5/12, midnight to 1 A.M. WQXR, 96.3 FM.

Lectures and Panels

Kiki Smith

The controversial artist talks about "The Environment and Art." • 5/8 at 6 P.M. New School University, Wolff Conference Room, 65 Fifth Ave. (212-229-5617); free.

Arab-American Art in NYC

Arab art collector Osama Abusitta and curator Moukhtar Kocache give a slide lecture on the city's lively scene. • 5/9 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257); \$7.

Steve Ballmer

Maybe you'll get to ask some tough questions after the Microsoft CEO discusses his company with *Business Week* editor-in-chief Stephen Shepard. • 5/9 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

Tom Friedman

The Pop artist who works with materials from bubble gum to Styrofoam gives a slide show followed by a talk with MOMA curator Robert Storr. • 5/9 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

Women's Empowerment Forum

A panel and luncheon benefiting Save the Children begins with a discussion of worldwide child poverty, with Naomi Wolf giving the keynote speech and Mort Zuckerman moderating. • 5/10, 11 A.M. to 2 P.M. The Pierre Hotel, Fifth Ave. at 61st St. (203-221-4258); \$250 to \$500.

"Writing Across Genres"

Famous cartoonist-author Jules Feiffer, novelist Sue Miller, and *Times* science reporter Dava Sobel (author of *Galileo's Daughter*) talk about the challenges of writing in more than one form. • 5/12 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

Michael Patrick Hearn

The famed children's-lit scholar lectures on "Nursery Aesthetics: Crane, Greenaway, Caldecott, and the Art of the Picture Book." • 5/13 at 6:30 P.M. Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); \$10.

"Images From Ground Zero"

Renowned photographer Joel Meyerowitz was granted full access to ground zero in order to document its recovery. He shows his best photos and talks about what he's seen. (See box.) • 5/13 at 7 P.M. NYU's Tishman Auditorium, 40 Washington Sq. So. (212-998-2100); free.

Anti-Semitism in Music

Paul Lawrence Rose, an expert on Jewish studies and European history and author of the forthcoming book *Antisemitisms*, discusses Wagner and the musical origins of the Holocaust. • 5/14 at 6:30 P.M. Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); \$10.

"Heritage Lost: Islam, Art, and Afghanistan"

Holly Edwards, Williams professor and co-curator of the society's exhibit "Through Afghan Eyes," talks about the country's legacy of Islamic art in the wake of the Taliban's cultural destruction. • 5/14 at 6:30 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); \$10.

"Understanding Fundamentalism"

Minister and scholar Martin E. Marty lectures on the origins and forms of fundamentalism. • 5/14 at 7:30 P.M. St. Bartholomew's, Park Ave. at 51st St. (212-378-0290); free.

The Written Word

Rachel Hadas

The award-winning poet, who recently finished both a book of poems and a study of poetry anthologies, talks about the peculiarities of the anthology and reads new work. • 5/8 at 6 P.M. Margaret Liebman Forum, New York Public Library, Fifth Ave. at 42nd St., rm. 227 (212-930-0084); free.

Rick Moody

The novelist and now memoirist takes questions from Susan Minot. • 5/8 at 6:30 P.M. Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); \$10.

Happening Disaster Film

Maybe you thought it was all out in the open: prurient photo spreads of dust-choked bankers, twisted steel, tattered flags, solemn processions of firemen, not to mention the inevitable debate about when documentation becomes exploitation. But—both by disposition and by virtue of his status as the city's official ground-zero documentarian—master photographer **Joel Meyerowitz** was interested neither in breaking news nor in weepy montages. Meyerowitz and



his Deardorff view cameras were given 24-hour access to the site of recovery and reconstruction, and his photographs—more than 6,000 to date (including one of the haunting remains, pictured)—are headed for the permanent collection of the Museum of the City of New York. Before they're shipped uptown, Meyerowitz offers the first glimpse of his work at a slide show accompanied by his informed first-person account of the disaster's less immediate aftermath. (See "Lectures and Panels.")

Binnie Kirshenbaum and Lauren Grodstein

Kirshenbaum reads from her latest novel, *Hester Among the Ruins*, Grodstein from her first book, *The Best of Animals*. • 5/12 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Peter Mayle

The beloved travel writer reads from his latest log, *French Lessons: Adventures With Knife, Fork, and Corkscrew*. • 5/13 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Thomas Beller et al.

Several contributors join the editor of *Before & After: Stories From New York* to read from the collection and September 11 tribute. • 5/13 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Elizabeth Gilbert and Eustace Conway

The author of *The Last American Man* appears with her subject, Conway—who tries to live fully in nature. • 5/14 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Rachel Simmons

The author of *Odd Girl Out: The Hidden Culture of Aggression in Girls* talks about issues explored in her investigation. • 5/8 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Donald Keene

The renowned and distinguished Asia scholar talks about his latest book, *Emperor of Japan: Meiji and His World, 1852–1912*. • 5/8 at 6:30 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); \$10.

Ann Packer and Valerie Steiker

Two talented novelists read—Packer from her new book, *The Dive From Clausen's Pier*, Steiker from her memoir, *Leopard Hat: A Daughter's Story*. • 5/8 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Contemporary Mexican Women's Poetry

Journal publishers Jen Hofer and Dolores Dorantes

Special Events

Tours

Mother's Day Weekend in Central Park

The fifth annual holiday outing covers the usual sites: Strawberry Fields, the Ramble, and Bethesda Fountain. Bring Mom. • 5/11 and 5/12, noon and 2:30 P.M. Call 212-465-3331 for reservations and meeting place; \$12.

Brooklyn Heights House & Garden Tour

Take a self-guided tour through five open houses in the

Happening

Hooked Again

Red Hook may be beyond the pale of subway-accessible brownstone Brooklyn, but its proximity to the Statue of Liberty and its gritty resemblance to the warehouse wilds of DUMBO have made it a superb staging ground for the decade-old annual pier show run by the borough's largest art network, the **Brooklyn Working Artists Coalition**. Beginning May 11, an eerie Civil War-era brick warehouse—a relic of busier shipping days at the foot of the Gowanus—will house work by 240 member artists (including Thomas Hagen's oil painting of a neighboring pier, pictured). Opening-weekend festivities inaugurate a monthlong program of parties, performances, and Brooklyn studio tours punctuated by Memorial Day and Father's Day celebrations and the Red Hook Waterfront Arts Festival, which would be incomplete without the Earth and Surf Parade—rain or shine. (See "Special Events.")

city's oldest historic district, home to a variety of nineteenth-century dwellings from an Italianate mansion to a merchant's house with Asian influences. • 5/11, 1 to 5 P.M. Pick up tickets at 129 Pierreport St., Brooklyn (or send checks to Brooklyn Heights Association, 55 Pierreport St., Brooklyn, NY 11201); \$25.

Flatiron District

Once the shopping hub of the Gay Nineties, the district surrounding the angular landmark sprang back a century later; old treasures and brand-new stores alike are worthy stops. • 5/11 at 2 P.M. Meet at the Flatiron Building, at Broadway, Fifth Ave. and 23rd St. (212-969-8262); \$10.

Greenwich Village at Twilight

An early-evening tour visits past and present homes of artists, writers, and radicals, emphasizing history and architecture. • 5/11 at 5 P.M. Meet at the Washington Square Arch, Washington Sq. No. at University Pl. (212-439-1090); \$12.

Benefits

"Bottomless Closet" Luncheon

Nickel and Dime author Barbara Ehrenreich will be the main speaker at an awards ceremony; proceeds will help women get from welfare to work. • 5/7, noon to 2 P.M. University Club, 1 W. 54th St. (516-681-2037); \$150 to \$250.

Safe Horizon's Champion Awards

Honorary chair Michael Bloomberg presides over the victims'-advocacy organization's awards ceremony, which honors Harvey Weinstein and Robert J. Hurst for their philanthropy. • 5/9 at 11:30 A.M. Waldorf-Astoria, 301 Park Ave., at 50th St. (212-577-5095); \$300 to \$1,000.

"Expect Art"

An auction of art by the likes of Louise Bourgeois, Sol LeWitt, Roy Lichtenstein, Yoko Ono, and Kiki Smith benefits the What to Expect Foundation to fight child poverty and illiteracy. • 5/12 at 6 P.M. Sean Kelly Gallery, 528 W. 29th St. (212-344-8420); \$150 and up.

ABT Spring Gala

You may not know them as ballet buffs, but honorary chairs George W. and Laura Bush may just pop up at the American Ballet Theatre's gala season preview and dinner—which Caroline Kennedy and Blaine Trump will definitely attend. • 5/13 at 6:30 P.M. Metropolitan Opera House, then dinner under the Lincoln Center tent (212-477-3030, ext. 3218); \$1,000 to \$1,500.

"A Taste of the World"

Exotic wine and food accompany staged readings by Eli Wallach, Kathryn Erbe, Chris Meloni, and several others—which include the testimony of those helped by the beneficiary, the Trickle Up Program (which encourages microenterprise development). • 5/13, buffet 7 P.M., readings 8:30 P.M. Skylight Room in the Puck Building, 295 Lafayette St., seventh floor (212-274-8900); \$150 to \$250.

Dramatist Guild Awards

Produced by Terrence McNally and Wendy Wasserstein, a show benefiting the guild's fund for playwrights



dispenses awards to Tony Kushner, Cy Coleman, and others. • 5/13, cocktails 7 P.M., dinner 8 P.M., show 9 P.M. Hudson Theatre, Millennium Broadway, 145 W. 44th St. (212-685-1095); \$1,000 to \$2,500.

Exhibit

"Person of the Year at 75"

From Charles Lindbergh all the way to Rudy Giuliani (and not Osama), 75 people chosen by *Time* to sum up the year in international news are displayed along with artifacts and recordings documenting the magazine's tradition. • 5/11 through 6/27. Alexander Hamilton U.S. Customs House, 1 Bowling Green (212-514-3700); free.

Events

Television Documentary Festival

The museum's third annual festival focuses almost exclusively on Israel and the war on terrorism. • Through 5/16. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); \$10 each, \$24 for three.

The International Fine Art Fair

One of the city's newest fairs (since 1994) nevertheless provides a wide variety of art starting at \$1,000. • 5/10 through 5/15, 11 A.M. to 7 P.M. except 5/12, to 6 P.M. Seventh Regiment Armory, Park Ave. at 67th St. (212-472-0590); \$15.

BWAC Pier Show 10

The Brooklyn Working Artists Coalition celebrates ten years of its pier show with an exhibit, tours, and festivals. (See box.) • 5/11 through 6/16. Pier Show at 499 Van Brunt St., at Beard St., Red Hook, Brooklyn (718-596-2507); free.

Sports

Muay Thai Boxing Match

For the main event, Keith Nesbit and Stephen Milles battle for the World Kickboxing Association U.S. junior middleweight title in a sport wherein *West Side Story* meets Jackie Chan. • 4/10 at 7:30 P.M. Church Street Boxing Gym, 25 Park Pl. (212-571-1333); \$30, \$45 ringside.

Mother's Day Women's Half-Marathon/Coed 5K Girls show how tough they are in this simultaneous athletic tribute to the womb. *Allure* is sponsoring, which means massages, nutrition advice, and makeovers for everyone! • 4/12, 8 A.M. Central Park, 67th St. at West Dr. (212-860-4455); \$30, \$20 members.

JACOBSON *Continued from page 42*

on his wan, desperate face, study him. A few days earlier, I'd called up a priest friend who also practiced as a university psychologist. What would he do, I asked, if someone had come into his office bearing the wounds of Christ? "Well," my friend said "as a psychologist, I'd give him the Minnesota Multiphasic test and treat him as a hysteric . . . As a priest, I might do the same thing, but I'd pray for him. Because I'd think, *Better him than me.*"

At St. Athanasius, however, it was possible to discard rationality, even skepticism. It was possible to stop, for a moment, trying to spool up his sleeves to see if he really had bandages blotted red by "blazing rays of blood." Because whatever anyone else thought, including yourself, you knew *he* believed it.

A few minutes later, Sudac was peering intently into the monstrance, host of the body of Christ. Holding the vessel inches from his face, Sudac walked through the church, blessing the faithful. As promised, he went out into the rainy night, across Bay Parkway, to those who had heard the Mass in the school auditorium. The police had the streets blocked off. With their cruiser lights sweeping across the slices of streets, they formed a corridor for Sudac and the monstrance to pass through the waiting crowd. Dozens of people, some on crutches and others holding small, sick children, pushed toward the priest. I might have been part of a *Law & Order* remake of an early Fellini movie. Right then, several men pushing a wheelchair barged through the crowd, the tires running over an older woman's feet.

"Father! Father! . . . Him! Our brother Bless him!" the men screamed at the passing Sudac, indicating the teenage boy in the chair. The boy was crippled, his dense black eyes crossed. The boy had had "a stroke . . . since birth," the men declared. One reached over the police line and grabbed Sudac's garment.

"You have the *stigmata*!" the man yelled. "Bless him. We are Greek! Bless him! He has always been like this! Please, Father."

Sudac turned and, Eucharist in front of his face, bowed once, turned both left and right, and walked on. Immediately, the men, now crying, began kissing the boy in the chair. "He blessed you," they shouted. "Now you have hope."

One of the men sprinted after Sudac again reaching for his garment. Falling to his knees, the man said, "Bless you, Father! Bless you!" Sudac turned toward the man. For a moment, it seemed as if he might smile, even say "thank you." But Father Sudac, afflicted with the wounds of Christ kept walking, into the night. ■

Kids

cue

Children's Events

Going Down

Battery Park invites everyone back. Start with a sing-along. (See box.) • 5/10, 5/17, 5/31 from 7 to 8:30 P.M.; the Pavilions, Robert F. Wagner Jr. Park at Battery Park City (212-267-9700); free.

Building Bridges

Kids join in on "Building the Brooklyn Bridge." (See box.) • 5/11 at 2:30 P.M.; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400); free with suggested \$4 admission to the museum.

Plant a Tree

Help the Parks Department plant trees at the southern end of Alley Pond Park in Queens. Rain or shine. Bring your own work gloves and sturdy shoes. Preregistration suggested. • 5/11 and 5/25 at 10 A.M.; Alley Pond Environmental Center; meet at Winchester Blvd. parking lot at the south end of Alley Pond Park (718-229-4000); free.

April Showers Bring Mom Flowers

Kids learn how to make a corsage for Mother's Day using fresh flowers. • 5/11 at noon; Queens Botanical Garden, 43-50 Main St., Flushing (718-886-3800 or www.queens-botanical.org); \$5.

New York Islanders

A Broadway hit is brought back in a kids' version from Amas Musical Theatre. *Once on This Island* is a story about a peasant girl who falls in love with an aristocratic boy. But it's the gods who wager a bet to see if the girl's love has the strength to overcome prejudice. • 5/10-5/19; Hudson Guild Theatre, 441 W. 26th St. (212-206-1515 or www.smarttix.com); \$10, \$12.

Designing Kids

Discover the history of Schermerhorn Row, South Street Seaport's 1811 historic business block. Kids will investigate old-time elements of the area's streets, learn

the art of architectural rendering, and create their own design. • 5/11 from 1 to 4 P.M.; aboard *The Peking*, Pier 16, South Street Seaport Museum, 207 Front St. (212-748-8758); \$8.

Vaudeville Judaica

Check out the styles of classic vaudeville featuring live music from Brahms to Berlin as veterans of the Big Apple Circus perform acts from days of old, which show their roots in traditional Yiddish Theater. After the show, kids can animate their own vaudeville story in a flip book. • 5/12 at 2 P.M.; the Jewish Museum, 1109 Fifth Ave. nr. 92nd St. (212-423-3337 or www.thejewishmuseum.org); \$10. Flip-book class is an additional \$3.

Supercalifragilisticexpialidocious

The home of buttoned-up George Banks and his children Jane and Michael will never be the same once Mary Poppins arrives. Downtown Art's Youth Company performs this magical story with its trademark special effects. Remember "I Love to Laugh"? Reservations suggested. • 5/10-5/18; Downtown Art, 64 E. 4th St. (212-505-0835); \$5 for grown-ups, \$4 kids 19 and younger.

Say My Name

Rumpelstiltskin, the classic story of a princess who can spin straw into gold and the strange bargain she makes with a mysterious dwarf, is presented by Arena Players with audience participation. • Through 5/19 at Arena Players Second Stage, 294 Rt. 109, East Farmingdale (516-293-0674). Also being performed at the Carriage House Theatre at Suffolk County Vanderbilt Museum, 180 Little Neck Rd., Centerport (631-854-5511); \$8.



Happenings

Low Down

"I'm beggin' ya," says Barry, a lifelong Lower East Sider. "We gotta figya outta way to get people back down heah." Locals and downtown business owners are still wondering when the masses will return—even Starbucks took a pass on a new downtown location. But Battery Park City, the neighborhood that's been hit the hardest since September 11, is spreading out the welcome mat in a big way. Tons of free family events are on tap now throughout the summer, ranging from Brazilian dance lessons, fishing, gardening, drumming, photography, and plenty of sports. This Friday is the first **Sunset Singing Circle**, when guitarist Terre Roche, formerly of the sister group the Roches, invites any voice to join in on a round of folk songs as the sun sinks over the Hudson. The park people are billing it as a great big aural hug. "It seems joyous and wonderful, for anyone who likes to sing, to come together," says Abby Ehrlich, director of parks programming. Continue the waterside experience on Saturday at **Building the Brooklyn Bridge**, when kids can learn about the Manhattan ferry commute that served thousands until 1883, when the Brooklyn Bridge became a better option. After a short history lesson at the Brooklyn Children's Museum, New York Transit Museum educator Mark Watson will work with the little ones to construct their own sixteen-foot bridge (pictured), which is expected to be capable of holding a 50-pound child. If inspiration hits, walk the kids across the real one (holding hands, please) and come back to Battery Park for those free samba lessons. (See "Children's Events.")

S.A.

Solutions to last week's puzzles

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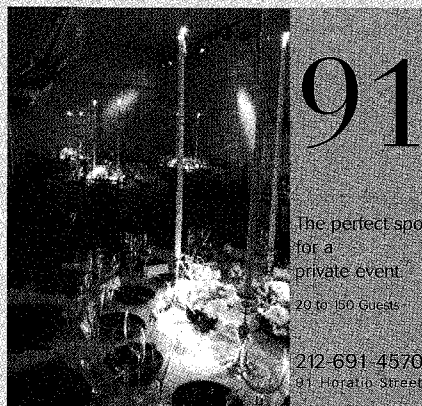
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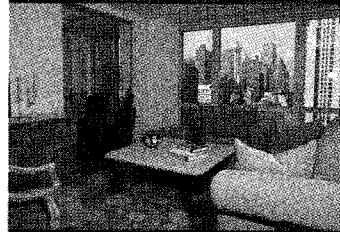
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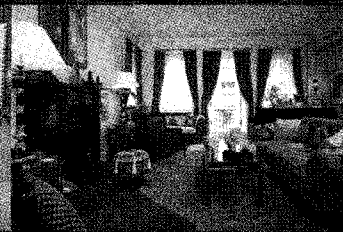
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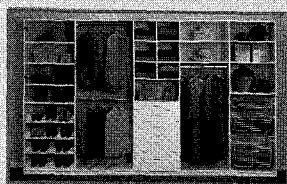
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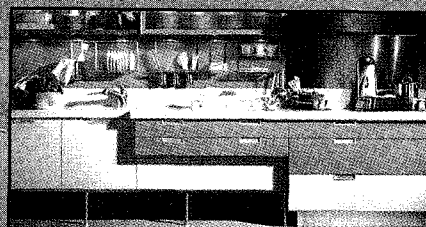


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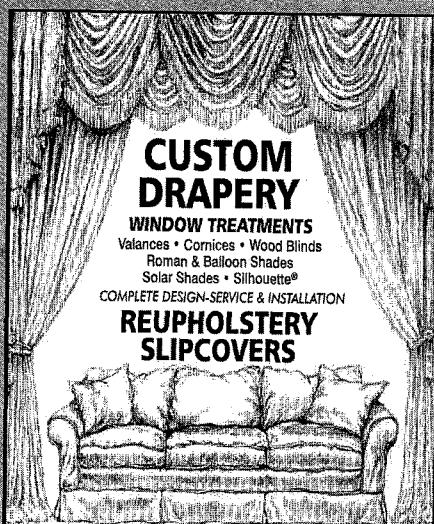
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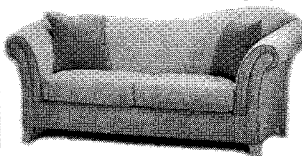
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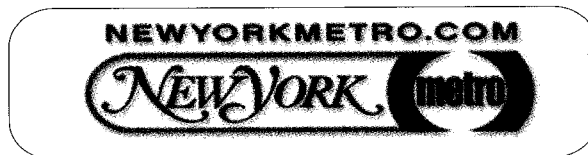
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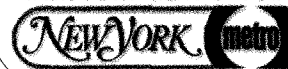
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Retired Attorney, 69—Attractive but not gorgeous, looking for a permanent relationship with an intelligent, warm-hearted woman, 45-70. 2328 ☎

Attractive, Cultured Brunette—50, athletic, European background, seeks male. Photo. felicity@mindspring.com 2364 ☎

Attractive, Athletic Professional—Asian woman, 38, seeks gentleman for companionship. Recent photo. 2329 ☎

Fifth Avenue—Extremely gorgeous, 33, 6'2", athletic build, educated - quit Wall Street to pursue personal dream (writing), but still accustomed to the finer things in life. Looking for a lady who is cultured and elegant, for a financial arrangement. 2356 ☎

Too Extraordinary For My Own Good—Phi Beta Kappa PhD, beauty contest winner, 5'7", pianist, painter, movie fanatic, dog lover, seeks counterpart, 48-60. 2336 ☎

Beautiful, Effervescent—5'6", 125 lbs, gym-fit strawberry-blond - intelligent, centered, emotionally secure, successful, divorced Manhattanite. Very witty, very kind, very ready to meet the right man. Please be sincere, 5'8" or taller, fun-to-be-with, cultured and between 52-65. Note/photo/phone. 2321 ☎

Hope You're Not Too Old—To rock 'n' roll! This tall, upbeat, down-to-earth gal seeks man, 50ish, for happily ever after. rockgal44@aol.com 2344 ☎

Sophisticated, World-Traveled—Jamaican woman seeks a tall, successful man, over 55, for all the right reasons. E-mail: nerbax@hotmail.com 2349 ☎

Successful, Kind MD—46, from central NJ, Jewish, nonreligious, handsome, athletic and sweet, seeks charming, attractive, nonsmoking female for happily ever after. 2366 ☎

Handsome—Jewish professional, 51, with diverse interests and good character, seeking attractive, slim woman, 43-47, for good times and long-term relationship. Photo/note. agf483@optonline.net 2330 ☎

Single Black Female—35, 130 lbs, very sexy, will capture you with style, sophistication, intelligence. Looking to meet very successful, discriminating gentleman: single white male, 45 plus, golfer, for mutually enjoyable times. 2371 ☎

You'll Love Our Mom—She is very beautiful, intelligent, talented and youthful. 5'7", Ivy League, green eyes, dancer's build. Writer/dancer/terrific mom of a 16- and 18-year-old; loves books, the arts, movies, swimming, simple pleasures and us. Looking for a true partner who is 42-52, tall, handsome, secure, loving, generous, and wants to be part of a special family. (203)/(914) preferred. Photo/letter. 2308 ☎

Former Fashion Model—Well-traveled, well-informed, cultured, Caribbean, black, 5'9", slim, divorced - seeks a tall man of substance, 55-65, for togetherness. E-mail: nerbax@hotmail.com 2348 ☎

Pretty, Warm, Loving—Happy, accomplished Jewish professional, very youthful, active 55, 5'6", fit, fun, full of life and love, kind, sensitive, communicative and evolved, seeks fine-valued, accomplished Jewish soul mate to share love, laughter, family and friends. Note/photo - delighted to exchange. 2324 ☎

Vivacious, Pretty Blond—Great figure, young 50s, sincere, looking for that special guy - tall, professional, 58-68. 2355 ☎

NYC Beauty—With class, charm and style. 35, 5'5", very slim, sexy, smart, athletic and fun. Seeks tall, fit, ruggedly handsome, athletic/loves sports, very successful man under 46, for marriage/family. Photo/phone. bmw35yo@aol.com 2326 ☎

Your Man In Hand—You're my lover, highly rated. Romantic desire sated. Come with me in joyful bliss, ecstatic touch, heavenly kiss. Firefighter/business/speaker. 55, 5'9", slim, handsome, generous. 2373 ☎

Fly With Me—Honest and sincere physician, 46 - enjoys traveling, skiing, flying my airplane, and likes to laugh - seeks Jewish woman who has remained warm and loving despite living in NY. If you are in your 30s, fit, with a good sense of humor, childless, and desire marriage and children, send me a note and photo. Let's soar together (literally and figuratively). PS: I'm 5'10" and still have a full head of hair. PPS: flight instruction optional. 2315 ☎

Pretty, NJ Prep-Schooled Sweetie—Shapely, down-to-earth, divorced Jewish female, 49, petite, with Master's degree. Enjoys golf, tennis, show tunes, cooking, cuddling and nurturing a relationship. Seeking a Jewish male - kindhearted, patient, emotionally available and ready for a loving, loyal life together. Letter/photo/phone, please. 2319 ☎

She Walks In Beauty Like The Night—Exuberant, vibrant, professional NY woman, 52, seeks male companion. 2331 ☎

Erudite, Sophia Loren Look-Alike—Internationally known artist, enjoys all things, spiritual and evolved, Jewish. A lady, elegant, exotic and sensual, a complete woman. Seeking my spiritual partner, who is solvent, lives out loud, traveled, "A Man", who's exceptional and looking for an exceptional woman. Please be fun, relaxed and open to all the possibilities, 45-63. Photo a must. goddesslife@aol.com 2351 ☎

I Don't Look Like Paul Newman—But I'm not short, fat and ugly. I don't have Bill Gates' wealth, but I'm not living on Social Security. Despite my modesty, I'm a pretty good lawyer and I like my work. If you are a slender Jewish woman living in Westchester or Manhattan, who was born when FDR was president, I'm eagerly waiting to hear from you. 2323 ☎

Beautiful, Feminine Gay Woman—Seeks same for that last relationship. Me: professional, mid 30s, emotionally and financially sound, athletic (tennis, golf, biking, running). Enjoy wonderful cozy restaurants, simple vacations on the beach or pool, and quiet times. You: very pretty, feminine, fit, with similar qualities, who enjoys the fine things in life and is looking for that last relationship too. Manhattan preferred and nonsmoker. Note and photo. 2357 ☎



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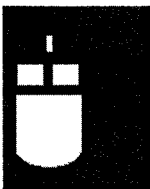
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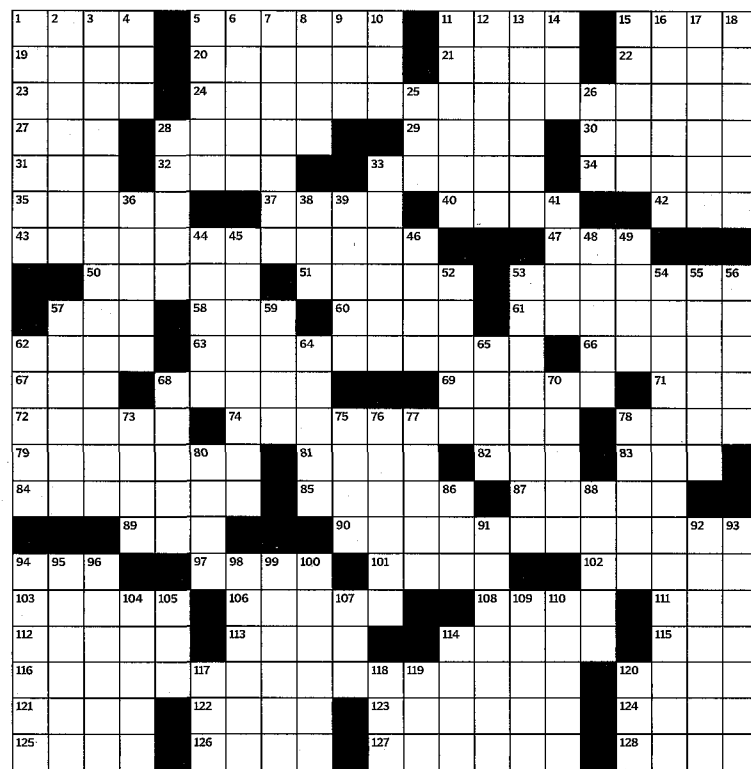
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ACROSS

- 1 Donated
- 5 Most peculiar
- 11 Verse forms
- 15 Act as accomplice
- 19 Unmatched object
- 20 Chase
- 21 "A Doll's House" heroine
- 22 Post-it item
- 23 Oldest capital of Japan
- 24 What I've come from Alabama with?
- 27 Towel off
- 28 World-weary
- 29 Hitchhiker's hope
- 30 Quick on the trigger
- 31 "Lord of the Rings" creature
- 32 — were (so to speak)
- 33 Turnpike charges
- 34 Old grads do it
- 35 Singer Falana, and others
- 37 Native Peruvian
- 40 Positive response to "Shall we?"
- 42 Part of r.p.m.
- 43 What hell has no fury like?
- 47 First gear
- 50 French toast
- 51 Major division, in biology
- 53 Pizzazz
- 57 Sportscaster Berman
- 58 Tier
- 60 Actress Merrill
- 61 Extend beyond
- 62 Etna efflux
- 63 Loss of taste?
- 66 This is silly
- 67 Antipole of W.S.W.
- 68 Variety of 10-Down
- 69 Father-son actors
- 71 Hula accompaniment, for short
- 72 Falco and Adams
- 74 Blisters from seat belts?
- 78 Flea-market disclaimer
- 79 Short oratorio
- 81 Mrs. Chaplin's maiden name, with 11-Down
- 82 Genesis ship
- 83 Mailman's beat: abbr.
- 84 Fast Eddie, for one
- 85 Motionless
- 87 Desert prince: var.



- 89 Thurman of "Pulp Fiction"
- 90 Surgery for removal of a ski pole?
- 94 Cornhusker State: abbr.
- 97 Atlas contents
- 101 Give over
- 102 Sioux dwelling
- 103 Island off Venezuela
- 106 San —, neighbor of San Francisco
- 108 Swedish rock group
- 111 Melodramatic performer
- 112 Arctic kind of bear
- 113 "Exodus" author
- 114 Tire imprint
- 115 Rah for the torero

- 116 Jet Set doctors?
- 120 Black: poetic
- 121 Sherbets
- 122 Knocker alternative
- 123 Start of a carol
- 124 Ended, to Henri
- 125 "Do I dare to — peach?": Eliot
- 126 What "video" means
- 127 Ran an experiment
- 128 Price tickets

DOWN

- 1 Venetian transport
- 2 "I shot — into the air . . ."
- 3 Intimate leg ailment?

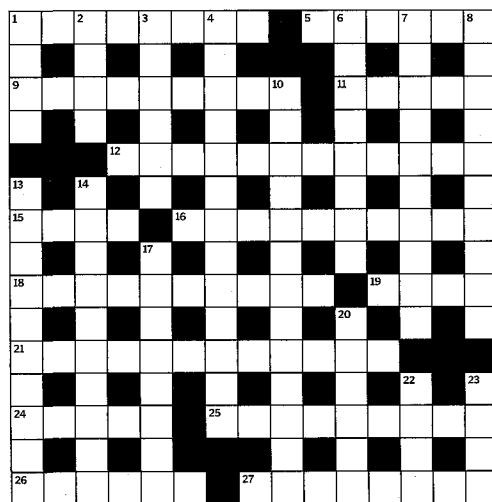
- 4 The Roaring Twenties, e.g.
- 5 Some milky gems
- 6 Oil state on the Persian Gulf
- 7 Having an extreme effect
- 8 Medieval menial
- 9 South, in Savoie
- 10 Steeped beverage
- 11 See 81-Across
- 12 Make an aimless drawing
- 13 "Marty" portrayer
- 14 "Casablanca" pianist
- 15 Tarsus
- 16 Do some cramming
- 17 Ne'er-ending
- 18 Tremble on the brink
- 25 Miracle — (plant food)

- 26 Maneuverable, as a sailboat
- 28 Kind of metabolism
- 33 Acid from tree bark
- 36 Frigidaire competitor
- 38 Egg drink
- 39 Statement of principles
- 41 Serb or Croat
- 44 Sickroom attendant
- 45 Race vehicle
- 46 Torpedoed
- 48 " — a Lonely Number" (1972 film)
- 49 Advise caution
- 52 "Wheel of Fortune" host
- 53 Used talc
- 54 Fear of Christmas?
- 55 Sneezers' need, informally
- 56 Rapiers' relatives
- 57 "Ed Wood" Oscar-winner
- 59 "Stop, Dobbin!"
- 62 Bloodsucker
- 64 "Vive —!"
- 65 With breve, a music rhythm
- 68 Old Testament song
- 70 " — no questions . . ."
- 73 Rebuke to Brutus
- 75 Word with fide
- 76 International education org.
- 77 — diem (seize the day)
- 78 Craggy ridge
- 80 Coach's group
- 86 One of the Turners
- 88 Outward, in anatomy
- 91 Least distant
- 92 "Take —," 1959 Jackie Gleason musical
- 93 Aden citizens
- 94 Devonshire diaper
- 95 Beethoven's Third
- 96 Bit of ammunition
- 98 Induces a laugh
- 99 Conditional release
- 100 Suffocate
- 104 Wood for rafts
- 105 Plural of is
- 107 Double curve
- 109 "The Divine Miss M"
- 110 Howled at the moon
- 114 No-win situations
- 117 Batter's stat.
- 118 Breakfast flake
- 119 Alphabet sequence
- 120 Small salamander

ACROSS

- 1 Where Macavity might go and come out of article by Eliot—hard! (4,4)
- 5 Sad faced with foul coffee. (6)
- 9 Unwavering as Peter meeting fallen idols. (4-5)
- 11 One doesn't measure up with I-large ruler. (5)
- 12 Create an alpine garden right away, add mass and take a dig at it! (4,1,7)
- 15 Josip Broz a lovebird? On the contrary! (4)
- 16 Senescence has an old fellow turning to a smaller car. (4,6)
- 18 Two thousand united feet joining one Islamic leader. (5,5)
- 19 Shakespeare or Kipling character on ice. (4)
- 21 Classic VW surviving in multiple pile-up, now crawls through Axminster. (6,6)
- 24 "Resting among the immortal dead": Hamlet (Spenser). (5)
- 25 "Farewell to a sweet prince": Hamlet (Shakespeare). (9)
- 26 Splitting atom is Lao-tzu's way. (6)
- 27 Buttercup's low-fat masquerader. (4,4)

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DOWN

- 1 Copper rhenium salt. (4)
- 2 Food fryer, say. (4)
- 3 Cavalryman; one conscripted by Hungary and old Russia. (6)
- 4 Invader disturbing Bill G. and 2000 with universal ennui. (10,3)
- 6 Candlefish has no hot/cold value without volume rising. (8)
- 7 A bishop might issue MOT on the wagon. (10)
- 8 Rest excel, say, with win over knights. (5,5)
- 10 Jerusalem's place in Gibraltar's hemisphere? (4,2,3,4)
- 13 HMS Pinafore demanding this theatrical nous? (10)
- 14 Sound giving Auntie the vapours? (5,5)
- 17 Verbal interjections thus made with wedge, say. (8)
- 20 Ample numbers holding this assembly. (6)
- 22 Superior force left one with the fruit. (4)
- 23 A time to corral a skunk. (4)



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